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IRISH MINSTRELSY,

OR

BARDIC REMAINS OF IRELAND ;

WITH

ENGLISH POETICAL TRANSLATIONS.

COLLECTED AND EDITED,

WITH NOTES AND ILLUSTRATIONS,

BY JAMES HARDIMAN, M. R. I. A.

“b'ionn zri'adh a'zam a'p dh'antairigh i'p a'p cheolairigh.”

“ I will give thee a book—it containeth the Songs of the bards of ERIN, of
the bards of the days that are gone.”

JOHN PHILPOT CURRAN.

V O L II.

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1. *Chlorophyll a* (Chl a) is the primary photosynthetic pigment in most plants and algae. It is a green pigment that absorbs light energy in the blue and red regions of the visible spectrum. Chl a is essential for the light-dependent reactions of photosynthesis, where it converts light energy into chemical energy in the form of ATP and NADPH.

PART III.

JACOBITE RELICS.

“Quæ quidem Cantilena ita scite facta, ita concinnis rhythmis
modulisque suis est attemperata, ut plebis animos mire ad
Principis, Libertatisque Patriæ amorem excitaverit.”—“That
song was so artfully contrived, and so well composed in its
rhimes and notes, that it stirred up in the minds of the people
a wonderful affection for the prince, and the liberty of their
native country.”

VERHEIDEN, *in elegiis*, quoted by Bayle, V. 20, a.

JACOBITE RELICS.

The publication of the popular songs of the modern Greeks,* is considered as one of the most remarkable events which have taken place in the literature of our days. The Border and Jacobite ballads of Scotland are long before the world, and have been received with deserved approbation, but the political songs of Ireland, *more patrio*, have hitherto remained unnoticed and unknown. That these effusions are not, however, inferior to those either of the Scots or Greeks, and particularly in strong expression of national feeling, will it is rather confidently anticipated, appear from the few specimens, now for the first time, laid before the public.

The political situation of the Irish with respect to England, has been frequently compared with that of the Greeks in their

* Chants populaires de la Grèce Moderne.—8vo. Paris, 1824.—See the New Monthly Magazine, vol. xi. p. 139.

relation to Turkey. Lord Byron emphatically called the Greeks, "A kind of Eastern Irish Papists," thereby intending to convey in the strongest possible manner to an European mind, the idea of Turkish despotism and Grecian slavery.* The bards of these devoted nations have nearly in the same manner embodied in their songs the feelings of the conquered

* The present prime minister of England, Mr. Canning, in a poem entitled *The Slavery of Greece*, feelingly describes the condition of that suffering country. May the highly gifted author now turn his attention to the oppressed "land of his fathers;" and, as he possesses the power, talents, and disposition, so may he, by one decisive blow, extend civil liberty to Ireland. The bigot may oppose, but every bigot is a coward. Though he talk loud, he trembles and withers before the high resolve of fortitude and virtue. The following passage in Mr. Canning's poem, by mere change of scene, is but too applicable to the state of Ireland.—

"Thy sons (sad change!) in abject bondage sigh;
Unpitied toil and unlamented die.
Groan at the labours of the galling oar,
Or the dark caverns of the mine explore.
The glitt'ring tyranny of Othman's sons,
The pomp of horror which surrounds their thrones,
Has awed their servile spirits into fear,
Spurned by the foot they tremble and revere.
The day of labour, night's sad, sleepless hour,
Th' inflictive scourge of arbitrary power,
The bloody terror of the pointed steel,
The murderous stake, the agonizing wheel,
And (dreadful choice) the bowstring, or the bowl,
Damps their faint vigour, and unmans the soul.
Disastrous fate! still tears will fill the eye,
Still recollection prompt the mournful sigh;
When to the mind recurs thy former fame,
And all the horrors of thy present shame."

and oppressed people of both countries; but the cry of suffering humanity is the same in every age and clime. Whoever shall take the trouble of comparing the histories of Greece and of Ireland, and of observing the systematic conduct of their respective rulers, will find, the difference of condition between the “ Eastern Irish Papists,” and the Western Greek Helots, not so great as may at first view appear. The former were oppressed by Turks, the latter by Christians, and to the shame of these English Christians be it recorded, that in the exercise of their tyrannic sway in Ireland, they have excelled the most furious followers of Mahomet in Greece. Circumstances may arise, when the infliction of death becomes an act of mercy, and the preservation of life a refined cruelty, by reserving the victim for more exquisite torture. Adrian, the Pope, “ let slip the dogs of war.” *Debilitentur—Deleantur*, weaken—exterminate, became, for centuries, the war cry in Ireland. From Henry the Second, to Henry the Eighth, the land was deluged with the blood of the natives. Elizabeth depopulated Munster. James the First depopulated Ulster. Cromwell cut off thousands of the Irish, and treated the survivors with more than Turkish cruelty. William closed the sanguinary scene, and the genius of England, satiated with blood, amused itself under Anne, and her successors, to George the Third, in erecting the most hideous monument of legal persecution ever exhibited to the view of an astonished world. During these horrible scenes, a priest, a bard, and a wolf, were alike objects of state vengeance in Ireland. The same reward was proclaimed for

the head of each. The bards have been exterminated; but the priests, sustained by a higher power, survive, for what end yet remains to be developed.

The persecuted bards of Ireland, like their brethren of ancient Wales, had long, and assiduously laboured in the service of their country. They sung of its ancient glories, they mourned over its woes, and lamented its downfall. They incessantly exerted themselves to rouse their fellow countrymen to resist the invader, and stimulated them to almost incredible deeds of heroism and romantic valour.* Hence they became particularly obnoxious to the English, by whom they were invariably proscribed and persecuted. This extraordinary succession of men, has, notwithstanding, left behind imperishable memorials

* The following eloquent passage, from Remarks on the Speeches of our famous countryman, Grattan, in a modern periodical, presents a true picture of Irish warfare, for centuries after the invasion :—

“ What Ireland might have been with her great original qualities of war and peace, cultivated and guided to her true interests, is now beyond conjecture. In the recent struggles of the empire, she has not fallen behind any of its kingdoms in the vigour of her genius, or the valour of her soldiers. It cannot be doubted, that, in her historic darkness, many a bold hand and mighty intellect arose and perished. Men fought from the rage of appetite, from the madness of faction, from the impulse of gallant blood; without direction and without reward. History recoils from this furious gladiatorship, and leaves the heroic slaves without a name. Yet, in a nobler cause, and in a later time, those men might have stood among the glorious of the earth. If, in the spirit of the Homeric prayer, the light had been let in upon the conflict round that trampled and defaced corpse, their native sovereignty, the world would have seen, grappling hand to hand, many a form worthy of kings and chieftains, many a noble courage and superb mind, stamped by nature to have led armies to battle, and guided the councils of empires.”—*New Edinburgh Review*, vol. iii. p. 554.

of patriotism and genius. Many of these remnants have escaped the destroying hand of time, and the yet more destructive rage of the relentless persecutor. Some will be found in these volumes, but several are still scattered through the country, which it is hoped may yet be wrested from oblivion.

The few contained in this work, relate chiefly to the times of the second James, and his descendants. Although the Irish fought for that monarch, it was more from a principle of allegiance, with, perhaps, a vain hope of regaining their freedom and confiscated estates, than from any particular attachment to him, or his ungrateful race. With characteristic bravery, they resolved to conquer or perish in his cause; but, the pusillanimous king betrayed them on the very verge of victory by his dastardly conduct. This sunk deep in their hearts. For his descendants there was but little sympathy in Ireland. The attempts of 1715 and 1745 in Scotland, excited no correspondent sensation or movement here; neither “tongue, pen, or sword,” was moved in their favour.

For a long period, however, after the revolution, the last of the race of our bards, indignant at the national oppressions, and disregarding the terrors of death or exile, which inevitably followed detection, poured forth their feelings of political hope, enmity, revenge, or despair, in strains, which roused and strengthened those passions in the breasts of their desponding countrymen. These “heart home lays” of their venerated bards, the people treasured up in their memories;

and, as it was treason to sing them openly, they were chaunted at private meetings, or by the cottage fire-sides throughout the land, with feelings little short of religious enthusiasm. By these means, the embers of discontent were fanned and kept alive, until they burst forth in those terrible conflagrations which afterwards entailed so much misery on the country. The effect the government could punish, but it could not prevent the cause. Perhaps, if a remedy were sought, the best would have been to give publicity to those proscribed stanzas. The spell of secrecy would thus be broken, and the charm from which they derived their principal influence dissolved. Time, however, has rendered them harmless. They are now remembered, merely for some favorite expression or poetic beauty; and sung, more for the sake of the charming airs with which they are associated, than for any political sentiments which they may contain. The claims of the ill-fated Stuarts are forgotten. These once national hymns can, therefore, at the present day, be considered only as curious literary fragments; and, as such, they are now laid before the public.

Although the present part of this work is entitled "Jacobite Relics," yet some poems of an earlier date have been admitted. The "Lament of the Gael," in the time of Elizabeth; "John O'Dwyer of the Glen," in the days of Cromwell; and perhaps, one or two others. The greater number, however, were composed at, and since the period of the Revolution of 1688. Of the authors but little is known. In a country groaning under the inflictions of penal laws, and the influence of a

system of universal espionage, the utmost caution was necessary to avoid detection. Many of these pieces were, therefore, composed under circumstances of impenetrable secrecy. The few particulars, however, that could be gleaned, will be found in the notes.

eipe a3uγ n13h γεuμαγ.

Εἶπε.—Cia rin ámuich?—(Γέαμαγ) Τά Γέuμαγ φαόι
rhuoc,

3án éadaach ná cuib ná h-óidheche.

Εἶπε.—Mo léun-3hoipt-γi rin! á chéad-rheápe 3án ríbh,

2l réim-cheipt á3 γepioγ do náimhde;—

2lecht dáoraádh ná Γcoit² 'γ mápi tpaóchaádh á d-tpaip,

2'γ 3up céupaádh áh paipéánn díhγ,

8'pú3 mé 'noip 3án paile, 3án chléipich, 3án chloiz,

44á cáomh-chipuit á3 paipneádh láóithe.

Γεάm.—2l cheíle 3án bhunib, budh éizeán dámh pich

3o h-éar3á ó iomáδ bíodhbhaádh;—

Μάpi do chleonaáδapi cuib, 'γ do thpéizeáδapi mé,

'Γ ám áénapi 3án paipéánn bhídheáγ-γá.—

3ídh phénoicγ tu bh-paipm, 3lé3heál mápi lil,

'Γ do bhéul-γá mápi mhil ná bh-γípi m-bheách

44í'3l éipeácht ánn rin, 'γ á'tpéud-γo tá γti3h

44ioγ tpéine 'n3á rinne á coóimheáγeápi.

IRELAND AND KING JAMES.¹

BY HENRY GRATTAN CURRAN, ESQ.

Ireland.—What stranger turns for refuge to my hall,
Whose gate still opens wide to misery's call?—

James.—Thy James alas ! in want and woe I come
To seek the shelter of thy friendly home.

Ireland.—Woe ! that the sanction of thy sacred name,
Should come to deepen destitution's claim ;
When foes discomfited should trembling flee
Before thy reeking blade !—but woe is me !
Gazing upon his baffled brand, the Gael
Curses the hordes that warp the eternal scale ;
And rend with ruffian hand the trembling string,
That waked the heart to rapture's fervid spring ;
Or at the shrine its deep devotion poured,
When Christ looked down where Christian priests adored.

Εἶπε.—Ὀ χηρέυν-δάρι 'ῖ ἄ chumάmn, nά τρέιζ-ῖ do mheir-
neάch,

Ζίδι ρhéunάδδρι cuid de'd bhuídheάnn thú,
beidh άn τ-έ ῖunne άn chruinne, τάobh leάt ά'd choimire
Ὀ bhάezhάl ά'ῖ ὁ bhruid do nάίmhde ;—
beidh ῖάέbhάρι άзуr fuil, beidh éirleάch ά'ῖ teimidi,
ἂρι chriάorrmhуr άz τεάche ά'd choímhdeάche
ἂz Clément 'ῖ άz Philib ά'ῖ ἦάpley zάn time
ἂ'd chάomhнάdh 'ῖ ά'd choimire choídheche.

Υέάm.—Ζέilim зуr tú, mo chéile ά'ῖ mo chuid,
'ῖ ά'd éuzmάiῖ zo bh-fuilim clάóidhte
'ῖ zάch τρέun-chupάdh ά nzoil, do τrάochάdh άρι muir,
'ῖ do céurάdh le comάnn díleάr,
Chum mé άзуr tú, άρι z-cléir ά'ῖ άρι z-cloiῖ,
'ῖ zάch lάoch meάri de chineάdh Mhíleάdh,
bheith 'nά n-άol-bhruiῖ zάn time, άz pléireάche 'ῖ άz
reimneάdh,
Cάol-chruut le milir lάóithe.

Εἶπε.—ἦί'l bάέzhάl opε άnoiῖ, τά άon-mhάe nά cruinne
'ῖ άρι nάomh-bhruiῖzάl mhilir τάoi bh leάt ;

James.—Spouse of my soul ! I was constrained to flee—
The minions I dared trust abandoned me ;—
Out on the false ones ! thousand foes pressed on—
Betrayed—deserted—could I stand alone ?—
Thy Phoenix form ! thy cheek's fresh lily hue !
Thy fragrant lips distilling honied dew !
Dear victim ! what are these, when churls prevail,
And thy sons curse the brand that thus could fail ?

Ireland.—Bend not, my stately oak ! nor let dismay
Blench thy bold brow ! the craven may betray—
Desert thee—foes assail thee—but in vain !
God is with thee to shelter and sustain.
Gleams the bright blade ! the ocean from afar
Wafts to thy aid all circumstance of war—
With Clement's—Philip's banner streaming high,
Naples shall shade thee, and thy foes defy.

James.—My spouse ! my portion ! in thy changeless faith
Is all my pride—my hope of glory's wreath—
Count o'er the valiant hearts—the true—the brave,
Whose truth, by sea or land, has earned a grave.

Pléidhfid zách bhoíd, á' r zéibheánn ionn á bh-fuil,

U' r zléurfáid áir muir ná mílte ;

beidh ráer-chlánná Ycoit,—Záoidhil bhocht áir mneál

So fáehbhírách, fuilteách, ríochmhár,

So réidfid tár rruach, ná bréán-toirc le bhoíd,

Zán éadách ná cuíd ná h-oídhche.

In loyal strife, to bid our holy fane
Pour to approving heaven its welcome strain—
And lofty spirits of Milesian line,³
Freely in their white, happy homes entwine—
Proud and unfettered, from all controul,
Save the bright spell that binds them soul to soul—

Ireland.—But rest thee now ! a firmer hope remains !—
A hand divine prepares to rend thy chains !
The Mother of the Man-God shall invoke,
The Eternal deal the liberating stroke.
The Scot—the Gael—the rallying thousands come ;
The reeking sword half chokes the ravening tomb ;
And o'er the deep the festering boars⁴ shall flee,
Racked with “the want, the woe,” they wrought for thee.

τ u i p e a d h a i p b h a γ μ h q a a q
 δ a p a μ i γ h e γ e u μ a i γ .

Ο' H e a c h t a i n ² μ ó c h á n .

Ψάτῃ ἐυζῆκῃ μο δθεόρῃ, δ' ῥάιζ Ἰαοδηλικῇ ῥά cheóidh,
 beá n μάρτῃά nά n-iaipitḥá cḥ, ῥεάτῃ δηιάδῃά, cheá r e,
 chóir,

Ψάτῃ ῥά λμῃά nά ῥεόδ, cḥeá cḥ ῥηιά nά cḥ n-ó γ,
 Ἰά n bḥiódh γάδῃ ῥά λio γάδῃ, m' ῥḥiá cḥ eáóir t e γo deóizh !

Αἰρὶ λὶ γḥλá n á n óir, t á á δ λáóidh t áir, eá r eóir,
 Αἰ bḥiáóidḥ t e γo dí p eá cḥ, áir á n δ á tḥ ' ῥά μ ó r ,
 bḥiá cḥ eá oir á n n á beól, Ἰá n cḥl á o n á dḥ á n n á e l ó dḥ,
 A cḥ t m í n e á γ u r eáóir e, Ἰá n ῥ t á o n á dḥ do ῥ t r iódḥ.

Αἰ ῥéimḥ-cḥoir p b á t áir, m á r i γḥéir áir á' n-eá r ,
 b á γḥléiziol á γéu γá, á m é u r á' ῥ á b á r ,
 Ἰá n bḥéim áir á ῥ n á r , á h-éá d á n n á' m cḥ á r ,
 Ἰu r ῥḥá r u i γ h á ῥ á l á, ' ῥ á t r á cḥ t do b á deá r .

LAMENT FOR THE QUEEN OF KING
JAMES II.¹

BY HENRY GRATTAN CURRAN.

Dark source of my anguish ! deep wound of a land,
Whose young and defenceless the loss will deplore ;
The munificent spirit, the liberal hand,
Still stretched, the full bounty it prompted to pour.

The stone is laid o'er thee ! the fair glossy braid,
The high brow, the light cheek with its roseate glow ;
The bright form, and the berry that dwelt, and could fade,
On these lips, thou sage giver, all, all are laid low.

Like a swan on the billows she moved in her grace,
Snow white were her limbs, and with beauty replete ;
And time on that pure brow had left no more trace,
Than if he had sped with her own fairy feet.

Կօ ան Մհալիւ եւ մհօ, ծ'ձ ծ-տալուցի յօ քօւ,
 Աւիւ Մալիւ և'ր Մալիւ, և Յար Մալիւ ո՞ ծհօ ;—
 Կօ ան Մհալիւ չան չհօ, րաւիւ եւ'ր ծօ յօ եւժհաւիւ,
 Ան իւցի-բիւան յար ծ'իւ-րիւ, և ևիւր ևիւր ան չ-ւիւ.

Բիււիւ Կիււալիւ եւ մհօ 'ն և ևիւր յօ իւցի,
 Ան իւցի-բիւաւիւ եւ յարաւիւ, իւ բիւի ծիւր ծօ'ն
 իււիւ.—

'Միւր յարաւիւ և Յար ծիւ, և'ն ծիւ յօ բիւի յիււ,
 Կիւիւ Միււաւիւ յօ իւ-րիւ, և ծիւիւր յօ և յ-ւիւ.

Եւիւ բիւի և Յար իւ, չան բիւիւիւ 'ն և յ-ւիւ,
 Աւ ծիւ-րիւր յօ յ-ւիւ, ծ'իւ յիւիւցի և յ-ւիւ
 Ա ծ-ւիւր յօ 'ր և չ-ւիւ, և, ևիւիւ ևիւ չիւ իւ,
 Ա չ-ւիւիւ, և չ-ւիւիւ, 'ր և յ-ւիւիւիւ ծօ
 ծիւիւ.

Կիւ ևիւիւ, յիւ ծիւ, ծ'իւ ծիւիւ և յիւիւ,
 Կիւ յիւիւ չան իւիւիւիւ, ծ'իւ ծ-ւիւիւ յիւ ;
 Մօ յիւիւ ծօ իւիւ, և Յար յիւիւ յօ յիւիւ,
 Ծօ'ն ծիւ ծօ ծիւիւ, և յ-ւիւիւ և յիւ !

Whatever of purity, glory, hath ever

Been linked with the name, lovely Mary was thine;

Woe! woe, that the tomb, ruthless tyrant, should sever,

The ties which our spirits half broken resign.

Than Cæsar of hosts³—the true darling of Rome,

Far prouder was James—where pure spirits are met;

The virgin, the saint—though heaven's radiance illumine

Their brows—Erin's wrongs can o'ershadow them yet.

And rank be the poison—the plagues that distil,

Through the heart of the spoiler that laid them in dust;

The rapt bard with their glory the nations shall fill,

With the fame of his patrons, the generous, the just.

Wherever the beam of the morning is shed,

With its light the full fame of our loved ones hath shone;

The deep curse of our sorrow shall burst on his head

That hath hurled them—the pride of our hearts! from

their throne—

Դ՛Ա theimhioll, Բ՛Ա chieóidh, է՛Ա ան րբէր անն րան ւó,
 Մո՛Ա-րհիե ատ՛Ա ատóineածh, շ՛Ան րշիտ արի և m-բմոն,
 Ե՛Ա ան տ-աօրծԱ է՛Ա ան տ-óշ, Բ՛Ա chlaóidhteacետ և
 nշleóidh,

Օ ծ'իօւ-րսւ ան Ուշh-bheան, և chիօր ւար ան շ-արóծh !

Ղ՛Աշ շէimneacետ ո՛Ա m-բó, արի ւեանո ո'ւ րբօր,
 Գ՛Ա h-էim արի ո՛Ա շէւշԱibh, է՛Ա n-էւշմարի և շ-սեóil,
 Գ՛ի'ւ էիշ արի ան ւó, ո'ւ ւեim Աշ ան ւó,
 Օ ծ'իօւ-րսւ ան Ուշh-bheան, և chիօր ւար ան շ-արóծh !

Ե՛Աid շաօծհԱibh շ՛Ան րբօր, ծո'ն տաօbh-րօ ծե'ն շհó,
 Չոն Ղիօր-bիրօid, և n-ծաóիրի, mo chոաóidhteacետ, mo
 րeւeóidh !

Ե՛Ա րաօետածh արի mo րհóշh, տ՛Ա րշիօր արի mo րսեóծh,
 Չոն րո՛Ա սիտետԱibh մ՛ար և chիծhտեար, արի ծիբիտ ան րó !

Իր տարւ ևծհbhարի ւր մó, 'ն՛Ա ևծհbhարի ո՛Ա n-շleóidh,
 Դ՛շeul արիւծhտե ծօ տհԱրկաշh, 'ր ան ևիտ-րօ շօ ոսածh
 Ե՛Ա շԱրտե՛Ա անն շ՛Ատ ó, է՛Ա և շ-էարւսեար ծօ'ն Ումimh,
 Գ՛Ա ԴրԱimne մար րԱշbhածh, ւարի-bhԱidhտե, mo ծիօիտ !

The mid-day is dark with unnatural gloom—

And a spectral lament wildly shrieked in the air,
Tells all hearts that our princess lies cold in the
tomb—

Bids the old and the young bend in agony there !

Faint the lowing of kine o'er the seared yellow lawn !

And tuneless the warbler that droops on the spray !
The bright tenants that flashed through the current are
gone !

For the princess we honoured is laid in the clay.—

Darkly brooding alone o'er his bondage and shame,

By the shore, in mute agony, wander the Gael—
And sad is my spirit—and clouded my dream,

For my king—for the star my devotion would hail—

What woe, beyond this, hath dark fortune to wreak ?

What wrath o'er the land yet remains to be hurled ?

They turn them to Rome ! but despairing they shriek,

For Spain's flag, in defeat, and defection is furled—

[illegible]

21 μίση-φήλατι χειρ, χόρι, μὺζ Μάοιγε ἄγ ἄ' δ-τοίρ,
 22 ἦλ Ἰαοδῆλ ἅ τᾷ τᾶοίbh λεατ, τράτῃ δίδεαυν ἄ'γ ῥοίρ,
 23 ὕωιρ δίομαγ ἄγ ῥπεσίδ, λυχδ χηρᾶοίγᾶχ νᾶ m-bód,
 24 Δο δῆβιρ 3ο μί-χεαυτ, ἄρ n-δαοίνε 'γ ἄρ νόιτῃ !

Though our sorrows avail not—our hope is not lost—

For the Father is mighty!—the Highest remains!—

The loosed waters rushed down upon Pharoah's wide
host—

But the billows crouch back from the foot He sustains—

Just power! that for Moses the wave didst divide,

Look down on the land where thy followers pine;

Look down upon Erin! and crush the dark pride

Of the scourge of thy people—the foes of thy shrine.

CUIODH QUA QUA CAIRIAISE.

Uilliam dail² mío chán.

Uir zhuth Ytaca an Mhárzáidh.

Yéalad a péir a z-céin choir leárag dhámh,
 Uiz déanadh leánná-duibh ráén air eárbáidh neirte,
 O mío! ráói rzamálláibh bróim!

Do dheárag le'm tháobh cé eáech zán ámhárag me,
 Ybéir-bheán mheáragáidh, bhéul-táir, bhánámháil,
 O mío! budh tháitneámhách ródh!

budh dháithte, tiuzh, Driempéach, néámháragh, eámar-
 rágh,

bághálagh, rílédagh, péurílagh, eátháragh,
 Cílébhágh, eárag, dubh, zán chéim a eáinn-rhoile
 léi 'n a m-beáragáibh áz téácht air báille-chiuth
 O mío! zo tálagh 'n a deóizh!

CLIONA OF THE ROCK.¹

BY HENRY GRATTAN CURRAN.

The night clouds gathered o'er me ; anguish preyed
Upon my sinking spirit—forth I strayed,
'Till by a lonely fort I came—and there
Stood darkly brooding o'er my soul's despair ;
When lo ! revealed before my dazzled eyes,
Girt with the gushing radiance of the skies,
A nymph appeared ;—exuberant and bright,
In sable lustre, o'er her brow of light
Fell the dark tresses, whose descending flow
Mantled the maiden's steps with tremulous glow.
She touched the harp—and, oh ! the answering sound
That floated from the throbbing chord around !
Oh never yet could earthly feeling win
From harp such voice to pour its fervor in,
As trembled to that touch :—the song had ceased,
And scarce the ethereal beam those fingers graced,

Տօ Բ'ոմոլեա, Դաճի-շիւն, թիծ օ քիւլիւր,
Դաճի օ քիւլ-շիւր ար շիւծ օ քիւլ-շիւծ Թիւր,

Օ թօ ! թիւ քիւլ ար թիւ !

Տօ քիւլ-շիւծ ար թիւ-քիւլ թիւ ար թիւ-քիւլ
Լաճի քիւլ ար թիւ թիւ-քիւլ ար թիւ-քիւլ,

Օ թօ ! թիւ քիւլ, թիւ-քիւլ !

Ա քիւլ-շիւծ ար թիւ, 'ր ար թիւ թիւ-քիւլ,
Ա քիւլ-շիւծ ար թիւ-քիւլ 'ր թիւ թիւ-քիւլ ար թիւ-քիւլ
Լաճի քիւլ ար թիւ թիւ-քիւլ թիւ ար թիւ-քիւլ-քիւլ
Ար թիւ-քիւլ ար թիւ-քիւլ թիւ թիւ թիւ թիւ,

Օ թօ ! ար թիւ-քիւլ ար թիւ !

Լաճի քիւլ ար թիւ-քիւլ 'ր ար թիւ թիւ-քիւլ,
Լաճի քիւլ ար թիւ-քիւլ թիւ թիւ ար թիւ-քիւլ,

Օ թօ ! 'ր ար թիւ թիւ թիւ

'ր ար թիւ թիւ թիւ ար թիւ ար թիւ թիւ-քիւլ,
Լաճի-քիւլ, թիւ-քիւլ, թիւ-քիւլ, թիւ-քիւլ,

Օ թօ ! թիւ թիւ թիւ թիւ !

Լաճի թիւ-քիւլ, թիւ-քիւլ, թիւ թիւ-քիւլ,
Ար թիւ-քիւլ ար թիւ-քիւլ թիւ թիւ թիւ թիւ-քիւլ,
Լաճի թիւ-քիւլ թիւ-քիւլ թիւ թիւ թիւ թիւ-քիւլ,
Լաճի-քիւլ, թիւ-քիւլ, թիւ թիւ-քիւլ թիւ թիւ թիւ թիւ-քիւլ

Օ թօ ! ար թիւ-քիւլ թիւ թիւ !

While o'er the snowy page she poured along
The silent burthen of that wondrous song.
It was a glorious record—in those lays
Burned the bright memory of other days ;
Meanwhile, with glowing lip, and voice that rolled
Symphonious to their theme, the maiden told,
In language of the Gael, the sage's lore—
The virtue—the emprise—in days of yore
That Banba nurtured³—and across the brine
She traced the prow of the Milesian line.
The berry's glow, the swan's unsullied plume,
Her cheek of softness blended to illumine—
Her forehead—oh ! t'was smooth as infancy
Exhibits, ere the soul forget the sky,
Its bright eternal home ; ere mortal care
Hath left its shadow or its impress there.—
And, o'er its soft expanse, so brightly meek,
Her sable brow was arched with slenderest streak.
Her eyes with light, with lambent glory fraught,
Flashed deep into my soul—the maiden wrought
On satin garments, next, the mingling chase ;
Wolves—hunters—hounds, were there in headlong race ;
There too, the broidery portrayed the brave
Who gathered laurels o'er the bounding wave.
With faltering tongue, I said, celestial fair !
Vouchsafe a gracious answer to my prayer.

Աւելիւր ծակի բէն, Լե ծ'Ան-տոյ Լաւիւն օրտ,
Շրեճ ՛ն Լն բարձոն բ՛ն n-շրբն Լր շհԱնհԱր շիւճԱոն,

Օ յո ! ոո Լր ԵԱրճի Է՛ն Լն Էիօր ?

Պօ Լն Էս-րճ Լն ԲհԵԱ յհիւն Լն Շրճի Լե'ր ԷրԵԱրՇրճի
Բճն ոճ բարճ-Էիոն ԷւճԷոնհԱր', ԼԵոնհոնշԵճ',

Օ յօ ! Եօ ԵԱլլԵճի 'ր Լն n-շլԵօճի ?

Պօ Լն ԲիւոնշԵճ Ե'ճ n-շլճիԷիԷԱր ԵիւրԵ ԵհԱրԵԱնհԱլ,
Լե'ր ԵԱլլԵճի Լ շ-Են ոճ ԷրԷս-բիւր ԷհԱնճ ?

Պօ Եիւրո ԵհԵԱրճիճ ԷրԷ n-Լր ԵԵԱրճի

ԼԵ Եիլլ Լր շհԵճԼ-բիււիճ, ԼԱր Ե-ԷճԷիճ օ ՂԼԵԱն,

Օ յօ ! Էիւր ԵսլլԷ Լր բօլ ?

Եսի ԲհԱնհԱնհԱլ, ԵիօնԼ, Եճօն, ԷԱր, ԵԱրԷԼոնճի,
Ղ ԼճօԷի ԵնԵԱրճ, շԱն Եհճլլ ԼՅ ԲրԵճՅԱրԷ ԵԱնհ,

Օ յօ ! ԼԵ ԼԵհԱրԷԱԵԵ Լ Եօլ :

Լր ԵԵԱրԵ Լր բի ոճի ԵիօԵ յճ Ե'բիօրԱր,
Բիօր շիճ ԵհԵԱրԱն շսր Բիճի Եօ բհԵնԷԱր,

Օ յօ ! Լր շհԱրՇԵ ոճ Ե-ԷրԷօն :

ՂԷիճ ր ԵԵ-ր ԵիօԷնճ օ ԷհճօԵԵ ոճ ԵԱրԱրՇԵ,
Եօ ԵԱրճի ԼԵ Լիօն ԼՅ իոնրոն բԷԱրԷճ Եիււճ ;—

ԼիօնԷԱր ԵԵճԷճ- սրՇԵ, ԵիօՅԱԵԵ ԲԱրԱլլԵ,

Ղն բիօԵ ԼԵ ԵԵԱնճԱն ԵիօԵ ԼԵ շհԼճԱԵԵ-ր,

Օ յօ ! Ե'ճ րբրԵճճի շԱն ԷհճօԵԵ !

From some high region—thy resplendent home,
To mortal converse, since thou deign'st to come;
Say, art thou she, for whom the compassed towers
Of Ilium toppled o'er her failing powers?
Or Deirdre, lovely nymph, for whom the grave
Was purpled in the bosoms of the brave?
Or Ceirnit, sage inventress, she who taught
Our land the lesson she from Alba brought;
And bade the crystal current of the stream
Heave into life the mill's mechanic frame?⁴
In accents calm and sweet as ever filled
Man's ear and heart, from honied lips distilled,
The maiden answered,—doubtless true the fame
Which you recount to grace each storied name;
But mine is Cliona—the beetling side
Of the tall rock my home;⁵ to pour the tide
Of coming things before you I am here—
Bright be the revel, let no envious tear
Dash the deep current of the mantling bowl,
In tones of rapture pour the joyous soul:
Exulting fiercely, Martin's followers⁶ rave,
Your Charles, they say, lies mould'ring in the grave;
But heed them not, for in the forts of hills
A prouder theme the pealing anthem fills;
When bards with loftiest strains indignant vie,
Proclaiming that false broods mendacity.

Չի չի՞ն մարտարեւ, հիմ ընտե՞ծ Մհարեան տեղաւաղեալ,
 'Յ չի՞ն ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ

Օ ընտե՞ծ ! ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ !

'Յ չի՞ն ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ
 ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ

Օ ընտե՞ծ ! ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ !

Ի ընտե՞ծ, ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ

Ի ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Ի ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Օ ընտե՞ծ ! ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ !

Ենտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ

Ենտե՞ծ, ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ

Օ ընտե՞ծ ! ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ !

Չի՞ն ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Չի՞ն ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Օ ընտե՞ծ ! ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ !

Ենտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Չի՞ն ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Ենտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Ի ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ,

Օ ընտե՞ծ ! ընտե՞ծ ընտե՞ծ ընտե՞ծ ընտե՞ծ !

Truth beams upon the crest of Cashell's son;
Hosts gird him round; our own, our righteous one;
Banba's warm heart with him no despot shares,
The slumbering blade, lo! tardy justice bares;
Down with the spoiler! till no English tread
May pause in anguish o'er the countless dead.
From every shrine redeemed, in choral swell
God's chosen priests his mighty works shall tell;
Our pastors, meek, and continent, and true—
And they shall register the deeds you do
To be a beacon light to other days—
Then crown the goblet—and exulting raise
The festive measure—let no abject sense
Depress your spirits; heaven is your defence;
Even now the impress of the eternal seal
Is on your freedom's fiat—fare thee well.

ԾԱԱԿ ԳԱ ԴԱՅԻԴԵ.

Անժուկ Դաճ Երկուսի ' յո՛ շին.

Ան շիւշ " Երե մո միւրն ի՛ն լեճ յո՛ Երկուսի."

Ի քաճ մե՛ և յ-սնիւծի յոն տնիւ լե շարմա,
 Յո՛ ճնի-Երկուսի, Երկու-Լճ, Երկու, յոն Երկու;
 Ա՛մ Երկուսի Լճ Երկու ' Դ՛մ Երկուսի Լճ Երկուսի,
 Ա լնի լոմ ի՛նի Երկու Երկուսի Դն Երկու;
 Յոն Երկուսի Դ՛մ Երկուսի Երկու Դոն ' Դ յիւսիւ,
 Դո Երկուսի Դն Դ-Երկու Դնի Երկուսի Երկուսի,
 Յո՛ Դ-Երկուսի ճնի յոն յոն Երկուսի Երկուսի,
 Ե ճնի յոն, ի՛նի Դ՛մ Երկուսի Երկուսի,

Դ՛ Երկուսի Դն Դ-Երկու ճնի Երկուսի Դն Երկուսի,
 Յոն Երկուսի յոն յոն Երկուսի Երկուսի Դ-Երկուսի
 Ա՛մ Երկուսի Երկուսի Երկուսի Դն Դ-Երկուսի Երկուսի,
 Ա՛մ Երկուսի Երկուսի Երկուսի Երկուսի Երկուսի.—

CANTICLE OF DELIVERANCE.

BY HENRY GRATTAN CURRAN.



Too long have the churls² in dark bondage oppressed me,

Too long have I cursed them in anguish and gloom ;

Yet hope with no vision of comfort has blessed me—

The cave is my shelter—the rude rock my home :

Save Donn and his kindred,³ my sorrow had shaken

All friends from my side, when at evening, forsaken,

I sought the lone fort, proud to hear him awaken

The hymn of deliverance breathing for me.

He told how the heroes were fall'n and degraded,

And scorn dashed the tear their affliction would claim !

But Phelim and Heber,⁴ whose children betrayed it,

The land shall relume with the light of their fame !

The fleet is prepared, and proud Charles is commanding,

And wide o'er the wave the white sail is expanding,

The dark brood of Luther shall quail at their landing—

The Gael, like a tempest, shall burst on the foe !—

ՇԱ Եարթսը լոռն 'ր ա շահեկե շլէւրտ

Չէ տարւանշ տար անհաւոն Ե անհաւր ծ'ար յաօրածի,
'Մ ու միակեղծի յե ծոռն ծո շիւռն լւտէրսր,
'Մ Եիծի քօշիւ յաօիծիւ տրէւն յան լէկ'ր 'ր ան տօր.

Դեարծա Եիծի յրեւոն Ե քոռն աշ էիշրիծի,

Չ'ր տւոն Եիւոն շլէւրտ աշ ծաւոն ան շեօւլ,
Եիծի անտան ա ծ-Շեւոհար իւ իւհաւոն աշ իւօր-իւհաւի,
Չիւ տօշիւ իւշիւ աշ լէր Ե իւշիւ ծ'ոն Եօշիւ,
Եիծի լեւաւ աշ իւ իւ յան շիւոն աշ իւօրիւ,
Եիծի Եարծաւ ծաւ-ծոռնիւ ա ծ-Եեւոիւ Երեւոն,
Եիծի իւօրեւծի աշ իւ իւօրեւծի ան շոմփլուիւ էիւոն,
'Մ ան իւհաւ, իւիւիւ յաօիծիւ յո Եիւի 'ո ա ծիւօշի.

Կոն աշա ծ շիւր յաւ իւն Ե միւոն լոռն,

Չ'ր մեւոնիւ իւն ծո շիւի մո իւօւլ,
Շիւեւծի յաւ շոմփլուիւ ա շ-Եոմփլու Ե Կարիւր
Շիւոնիւ ան շոմփլու իւն յո լեւոն ան իւհաւ
Կոն աշիւ ան լեւոն ա'ր յաւիւ Ե շիւիւ,
Իւիւիւ Ե քոռն ա'ր իւօրեւծի միւի-իւիւ,
Եաւիւ ան իւօշիւ ան ծիւօն յոն էիւիւ,
'Մ ու ի-իւօրիւ յաւ լեւոն Ե իւիւ, ծ'ոն ի-իւօւ.

The bards shall exult, and the harp string shall tremble,
And love and devotion be poured in the strain ;
Ere “ Samhain ”⁶ our chiefs shall in Temor assemble—
The “ Lion ” protect our own pastors again :
The Gael shall redeem every shrine’s desecration ;
In song shall exhale our warm hearts adoration ;
Confusion shall light on the foes usurpation,
And Erin shine out yet triumphant and free.

The secrets of destiny now are before you—
Away ! to each heart the proud tidings to tell,
Your Charles is at hand, let the green flag spread o’er you !
The treaty they broke⁶ your deep vengeance shall swell :
The hour is arrived, and in loyalty blending,
Surround him ! sustain ! shall the gorged goat⁷ descending
Deter you, your own sacred monarch defending—
Rush on like a tempest, and scatter the foe !

Γ. U I L C A B H P A C H E I P E A H H.

Անի մաւծոմ չա՛հաւ ԼԱ՛ւոմ, Եւծիւոմ Արի մե՛հրեհալլ ԴԱ՛ւոմ,
 'Կ մե՛ ճ ճ Լոմհա՛րս սԱ՛ւոմ Արի ո՛հ մա՛օլ-ժոնօս,
 ՄԱ՛ր ո՛հի շնոմոմ ճո սԱ՛լլ, ճ ճ Ե՛հրիւոմ շ շոմ ԵԱ՛ւոմ,
 ԳՂ՛ Լ՛ոմհա՛հ շոմոմճիժե-մո՛ր Ե մ-Եոմոմ ԵԱ՛ճԱր;—
 Մոն՛ Ե-Ե՛ճճ Դի՛ն շո ԼԱ՛հի, Եեւծի Արի ո՛հոմհաւծ-նե շո
 ԵԱ՛ւոմ,
 Ա ո՛շրճճԱմ Դո՛ մի՛օր Ե' ո-Երոմոմ,
 'Կ Եեւծի ԵԼ՛ոմո՛հ Դրի շո ԴԱ՛ր, ԴԼ՛ուհ, ճ ճ օԵԱր Դճ՛
 ԵհԱ՛լճԱ՛ր,
 'Կ Ե Մհա՛րս ո՛հի Երու՛ոմ մ՛ճ Յ՛ճօԵհԱլ Եհօ՛հԵ'.

Ի Դճճ Դոմոմ ճ ճ Դ՛ւլ ԼԵ՛ն, 'ո ճ Ե-Եճճ 'Կ 'ո ճ ո-Ե՛րճճ,

Դի՛ն-Դի Եհ՛ճԵ ԵՀ՛ճԱմոմ շո Ե-Երոմոմ,

Ան ՅհԱ՛րիւծի Լ՛ուոմհԱ՛ր, Եօ ՅհԼ՛ոմԴճճ ճ ոմ՛ւԵ յնոմ,

Ա' Կ Ան Ե-Դ՛ճ-ԵհԱ՛լի ԵՀ՛ոմհԱ՛լի Ե՛հ Արի Յհ՛ճԵհԼ

 Եհօ՛հԵ';—

THE EXPECTED OF IRELAND.

BY HENRY GRATTAN CURRAN.

I turn to the hills, with the dawn as I waken,
And sickens my soul o'er its promise deferred ;
The wave with no hearts exultation is shaken,
No cannon's deep voice o'er Ben-Edar ¹ is heard.
Oh speed to sustain us ! oh leave not the crown
Of green Erin the brow of her tyrant to press !
 On her names of renown,
 Her invaders look down,
And the Gael's aching heart sinks with shame and distress.

The hope of your coming o'er Erin has brightened,
In wakefulness present—in vision displayed—
Until in your promise her shackles seem lightened,
And rent from her bosom the shroud that arrayed.

Տճ ԲԻՔԵԲԵՂԱՏՈՐ ԲԽՐԻ Յ-ԵՈՆՅՈՒԴԻ, ԱՅ ԵՐԵՂԵՐԱԴԻ ՈՒ
 Յ-ԵՒԼ-ՐԻՈՇ,

ՁՅԱՐ ԸՐԹԵԼԱՐ Ա Ծ-ԵՒՐ ՈՒ ԴԵԼԵՐԵ;

ԲԽԱԴԻ ԱԼԼԱՄԻՔԻ ԵՐՄԻՔԻ, ԱՅ ԴԵՄՆԵԱԴԻ ՅԱԼԵՐՈՄՔԱ
 ՁԻՐ ԴԽԼԱԲԻ ՈՒ Մ-ԲԱՆ ԲԻՔԻՈՆՆ 'Ր ԱՐԻ ԵԽՈՇ ՅՐԵՒՆԵ,

'Ր ԾՃ Ծ-ԵՂՅԱԴԻ ԴԻԲ-ԴԵ ԵԽՅԱՆՆԵ, ՈՒ ԵԽԵՐԵԱԴԻ ԱՐԻ
 Յ-ԵՈՆՅՈՒԴԻ,

ԲԽԱԴԻ ԲԵՐԱ ՈՒ ԾՄԵԼԻՇԵ ԱՆՈՒ Ա ԼԵՄԵ;

ԲԻՔԱԼ Օ ԾԽԱՆՅԵԱՆ ՈՒ ԵԽՒՐ, ՅՕ ԵԼԼԴԱՐԱՇԻ ԱՆ ԵԽՐԻՃ,

ԲԽԱԴԻ ԵՈՒՇԵՒ ԱՅԱՐ ԵՈՅԵ ԱԼԱԴԻ ԱՅ ԵՒԼԻՈՄԻ;—

ԲԽԱԴԻ ԵԱԼԼԵԱԴԻ ԲՕՐ ՈՒՇԻ ԾՒԲԻՐԱՐ, ԱՅ ԵՐՐԱՆՅ ԵՐԻ
 ԵՐՄՈՒՇ ԵԽՅԱՆՆ,

ՅՕ ԼԱՆՈՒՄԻՔԻ, ԼՄԵԽԻՔԻ, ԵՒԾԵՐՈՄ,

ԲԱՒՈՒ ԱԼԱՐ ԱՐ ԱՆ Յ-ԵԱՆՔԽԱՐԵ, ԾՕ ԼՅՃԱԻԴԻ ԱՐԻ
 Յ-ԵՈՆՅՈՒԴԻ,

'Ր ԲԵԻԴԻ ԾՈՆԵԱԴԻ ԱՅԱՐ ԱՆԱ ԱՅ Ա ԵԽԵԼԵ.

Տճ Ն-ՅԱԲԽԱԴԻ ԵԼԱՆՈՒ ՊԵՒԼ, Ա ԴԵՂԵՒ ԱՐ Ա Յ-ԵԼՈՒԴԵԱՄԻ,

ՁՅԱՐ ՔՐԻՈՆՆՐԱ ՈՒ Ն-ՅԱԾԻԱԼ ՄԱՇ ԸՐԵԽԱՇԻ,

ԲԽԱԴԻ ՕՐՄԼԻՈԲԽԱՆ ԲԵՐԱ, ԱՅ ԵՐՐԱՆՅ ՅՕ ԵՐԵՒՆ
 ԵԽՅԱՆՆ,

ՁՅԱՐ ՄԱՇ-ԵՈՆ-ՄԱՐԱ ՈՒՐ ԵԽԵՐՅ ՄԱՄԻ Ա ԵԽԱՐԾԵ;—

Oh gleam but your swords on the goats to advance !
Bid our Charles in the front his position to take,
 And at liberty's glance,
 A wide host from their trance,
Over bright Sliev-na-mon and Knock-Greny will wake.²

Oh fly to our shores, and should weapons be wanted,
Our hands in the blood of the despot we'll dye ;
They'll come from Kildare, and from Dingle undaunted,
For Conaught with Ulster in Glory will vie :
Every spot of the land burning spirits will send,
And oh, when regenerate they leap from the chain,
 What shield may defend
 Those who taught them to bend,
When with Una her Donald's united again.³

The clan of O'Neill with the sword redly gleaming,⁴
Will come with Mac Carthy the prince of the Gael—
And O'Sullivan's banner from Bear-haven streaming—
Mac Mahon our strong one, that never could fail—
On Mac Morogh of Leinster the scourge shall be laid ;
Blarney's lord his disgrace with Mac Awliffe will share—
 When her ranks are arrayed,
 With the pole and the blade,
Then shall Sabia⁵ rejoice and her tyrants despair.

Եւծի Օ՛Մարեակի լնչեան, ծ'ճ շիրեւծածի յօ Բոոո,
 Մեւ Ձմեռնչիւնն ճշար ճշիւրե ու Եւնրե,
 Եւծի աո շիււաւնն ճ յ'ճնիւն, ճ'յ աոո ճ Եւնր ճ Եւծիւնն
 յ'ճնիւն,
 Եւծի աո ումեակն ճշար ճշիւնն ճ Եւնր ճ ու-ճնրե.

Եւնրեւնիւն ճշարնիւն, ճշար ճշարնիւն յե Եւնր,
 ճնի ճար Եւնրնն ճ Եւնրնր ու ճնիւնննն ;—
 Եւնրննն ճ յ'ճն-նե Եւնրն, 'ն Եւնրնն ճ Եւնրննն,
 ճշար Եւնրնննննն ճ Եւնրննննննննննննննն ;—
 ճշարնիւննն ճննննննննննննննննննննննննննննն,
 'ճ ճննննննննննննննննննննննննննննննննննն,
 ճննննննննննննննննննննննննննննննննննննննննն,
 ճննննննննննննննննննննննննննննննննննննննննն,
 ճշար ճննննննննննննննննննննննննննննննննննն.

The magical pillar where Garret lies sleeping,⁶
Shall thrill to the war-cry—his spirit shall come ;
The day spring whose radiance illumines our weeping,
Will glare like a sun stroke on them to consume ;
In their darkness of soul they shall turn from the ray
That arises, their dream of despondence to break,
 When the pageant display,
 And the banquet decay,
Oh swift be the bolt Erin's vengeance to wreak !

U A I L L - C H U M H A I D H ʒ A ʒ - ʒ A E D H A L.

Երօնակի բարեկոտ երբեք Շաւոն !

Ճեզշեկածի ինքս քսուոն տին, շէկոն, տիւնէն :—

Մար տէ՛ս տրեւտնիկի և տրուածի,

Չեղբայրիցի սկոնն ճնշիք ծէ.

Ե քնոտէրցոն տրուածի քսած,

Շարժումս ծիւծիւս ծիւծիւս ծիւծիւս :—

Մար տիւ՛ս և տրեւտնիկի տրեւտնիկի,

Երօնակի քսուոն ծիւծիւս ծիւծիւս.

Չեղբայրիցի տրեւտնիկի տրեւտնիկի,

Չ տրեւտնիկի տրեւտնիկի տրեւտնիկի :—

Չ տրեւտնիկի տրեւտնիկի տրեւտնիկի,

Չ տրեւտնիկի տրեւտնիկի տրեւտնիկի.

LAMENT OF THE GAEL.¹

BY HENRY GRATTAN CURRAN.



Woe to the land of Con,² for o'er the plains
The bounteous soil his sons in freedom trod ;
With blind and fierce misrule, the spoiler reigns,
And mocks and mars the eternal laws of God.

Outcast in climes remote, his children weep,
Conjuring Him to be our safety's tower ;
Who from the writhing monster of the deep
Redeemed the trembling prophet of his power—

Stretched forth his hand to Noah's faithful race ;
And bade them o'er the waves securely ride,
That veiled a slumbering world—He can release
Our sinking land—in Him our hopes abide.

Clann h-Irísleil líon a rluáigh,
 Zán zhráin zán zhuair do chuiz ré,
 O'n muir iobhairtáich, ruaidh ;
 Déarfáim-ne buaidh de dheóim Dé.

Cridealamh dáinzeann, dóthchur a' r zrádh,
 Leán do zhnáith zúidhe an rúzhe,
 Iób air fhóizhid ir ré ruair
 Fuirteacht do zhuair ó fhleitheair Dé.

Ruair lonzínur 'z a mhó mairz,
 Alzhaidh do chálz eóidhe an rúzhe,
 Le hionad zráir a' r déur
 Do ruair réim air ion a zhníomh.

Do zheabháim zo bhrózhmhair, buán
 O rúzh ná n-dúl do cheannmáizh ehlann,
 Féarann ráidhbhir, ruachtain, ráer,
 Zán chíor dháor ná rmeadh rreannz.

Ráda rin mórrá 'n a rún,
 Bázaí bhuán d'áir z-cur ó air bh-ród ;
 Máir lúizheair lárairur zán léun,
 Yeoilrídh zo réidh rinn ó bhrón.

His arm upheld the host of Israel safe,
When countless perils round their path were poured—
Weak in His grasp they saw the billows chafe—
The mightiest shall be His people's sword !

Faith, Hope, and Charity—confiding pray'r—
Breathed to the King of kings, in anguish deep,
The mercy won for Job's un murmuring care,
That o'er the mourner's trust will never sleep.

Longinus too, with gathering ills opprest,
That solace earned, with tears and holy deeds,
Which heav'n exults to pour upon the breast
That loves, and bows confiding while it bleeds.

And He, the Holy One, whose gushing veins
Spilled their redeeming current for our weal—
He shall be with us—and shall rend our chains,
Our burthens lighten, and our freedom seal.

The extinction of our race—our country's shame,
The tyrant threatens—but the power that shed
Through Lazarus' cold lips the vital flame,
A shield of safety for the Gael shall spread.

ՇԱՐԿՅԱՐԵԱՇԻՇ ԾԿՈՒԳԳ ՔԿՐՈՒԳԳՆԻՇ.

ՉօՅՆ Օ՛ՐԿՅԻՆԼՆՈՅՈՒՆ՝ յՈՒ ՇԻՆ.

Չո տրսնշի ԼԻԽ ըձ քճճճճճճ ըն ճիշիշի՝ Ի ըն քիւլլ ծաւի,
 Չշ յսճճճճ ըձ ճճիւ Գ՛Ի ծ՛ճ Լճի շուր քճ ծիճճիւրի ?
 Մօ յսճ-Իճ ! Յօ տրճիշ-Լճ յճ Միճճիւր Եճ յիշի
 ճՅսոո,
 Չոո սճիշի շարճիճ Գ յ-ճօոճի՝ Ի Գ Իճճճ-ծիճճճ Գի
 ճիւրի !

Ի տրսնշիշճի, ճճճոոոիճի՝ Ի յ տրճճճ ծօ՛ն ծրօոնշ օիւ,
 Շրսճի-միոոոճ Երճիշ քճ Իճճճ Գ՛Ի քճ Իճճիւոո,
 Յճ Գ մ-Եսճճի յի Եճճիւի Գի Յ-ճճիւ Գ՛Ի Գի Իճճի,
 Յ՛Ի ըճ՛ի ծիւճ ծօ շիճոո Միճճիւր շ՛րճոո Իճճի ըձ ծ-տի
 յիշիճճիճ.

THE PROPHECY OF DONN FIRINNEACH.¹

BY HENRY GRATTAN CURRAN.

Does thy spirit despond that these wolves³ perfidious,
forsworn,
Should banish God's priests, and laugh his religion to
scorn ;
Feeble, exiled, is Charles, the son of the monarch we
loved,
Far, far from the hearts, that would bleed to sustain him,
removed.

Oh foul is the treason, that bids us our truth abjure,
Our faith to our own regal race—oh ! dark and impure
The breast that devised, and the traitor lip that proclaims
Our throne and our truth to belong to any but James.

Կտճբաւի ի տօյմեճի Լե բօյմեճիք ոճ շրմե,
 Ա՛ր բարբաւի ին քօծի-րօ ծե քիօր-քիեճիտեճի Եւիւր ;
 Ան տ-Լորիք եւիճ ծօրճի ա՛ր Բլօնդիւր բճօ ծիճօր-
 րմճիտ,
 Կ՛ ին Երիւնքի շօ մօրճի ա՛նք բօրմա ինչի Դմար.

եւիճ Երք շօ ինչճի ՛ր ա ծնտճ շօ Ի-ճիճիճի,
 Ա՛ր Յճիճիճի ՛Յ ա իբնճիճի ՛ն ա մնքիճի աՅ ինչիճի ;—
 Եւրիճ ոճ մ-Եւր ն-Եւի շօ Եւիճի բճօ նիւնքիճի,
 Ա՛ր Դճիճի ՛ն ա Եւրք շիլ աՅ տճիճիք Եւնչճիճի ծօ
 Յիճիճի.

եւիճ ին Եւիճ ին Լուրքի ՛ր ա ծիւնք-Եւճիճի ինչիճի,
 Կ՛ ին Եւիճիճի ինչճի Եւնքճի ոճի ինչիճիճի ծօ՛ն
 Յ-Եւրք Եւրք,
 ՛Յ ա ն-Եւրք տճ ինչիճի շօ Դիււ-Լան ծ Եւրք ;
 Ան Լճիճի ՛ր ա Դիււնք եւիճ Եւրք աճ ա՛ր ճիճի !

The sun shall burst forth, and the clouds shall melt in his
sight,
And Heber's proud race shall awake in their native
might ;
And the emperor shall weep, and Flanders writhe in the
chain,
And the "Brickler"⁴ exult in king James's chambers
again.

Erin's soul shall be glad in the hall, at the festive board—
And in science and song her sweet language o'er earth
be poured ;
And the tongue of the churl shall in darkness and shame
go down,
And James shall return, the full joy of our hearts to
crown.

And the fables of Luther, that darken the holy word,
And the false ones that knelt not where God's own priests
adored ;
That hour's retribution shall scatter from Erin's shore,
And Louis shall see what hearts our own prince adore.

γ ε α ζ η α ς β υ ι δ η ε.

Μ' ῥηάδτῃαιρε τηράοχδὰ νὰ ῥεάρα-choim αογδὰ,
 Ὡς κῆνοαῖβη budh λείρ ἀ' ῥ αῖρ λᾶμῃαχ ῥάιζῃοττ,
 Δο ζῆλῆνῥάδῃ ἀρ Ἐῖρῃνν μάρ Δῃλῃνῥῃρ νὰ μέῖρῃεχ,
 'Ὶ αῖρ m-βάλτε δο ῥῃαοῖαδῃ ὁ ἄρδ-χῃορ :
 Δὲ μῃρῥεάδῃ νὰ Ὶῃνne 'ῥ αῖρ n-ἀρῃν βῃετῃ ῥῃῃνμῃάρ,
 Ὡς νζαῖρῃν budh τῥῃῃνμῃάρ ἀζ τῥάετ ῥῃορ,
 'Ὶ ἀρ μῃρῃζ δο βῃῃρῥάδῃ λῃρ-ἀῃνν αῖρ Ὶῃῃρῃλῃ
 Δο m-βῃνῥεάδῃ ἀ ῥῃῃν χῃεῖρτ δε Ὶῃῃζῃῃν βῃῃδῃε.

Δο αῃῃῃῃδῃ ῃε τῥῃῃμῃῃε ἀρ ζ-αῃῃῃῃ ῃῃ χῃῃῃε,
 Ο δ' ῃῃῃζαῖρ νὰ ῥῃῃ-choim ἀ βῃ-Ὶῃῃ-χῃῃῃοχ,—
 Δο λῃῃῃῃῃῃ ῃῃοχῃῃ αῃῃν αῃῃῃ budh τηῥῃῃῃ,—
 Ὶῃ'ῃ ῃεττ εῥῃῃῃῃῃῃ ῃζῃρ αῃῃῃῃῃ ῃζῃρ εῥῃῃῃ εῥῃῃῃῃ:
 Ὶρ ἄρδ αῃῃ ἄν βῃῃρῃῃ 'ῥ ζῃῃ αῃῃῃῃῃ 'ῥ ἄν n-Δῃῃῃῃῃῃῃ,
 Ὶρ βῃῃῃ ἄρ n-Ἐῃῃῃ ἀζ ζῃῃῃῃ-αῃῃῃῃῃ,
 Δο δ-αῃῃῃῃῃ ῃῃ ῃῃῃῃ αῃρ ῥῃῃῃῃ Ὶῃῃρῃῃ,
 Δο βῃῃῃῃῃῃ ἀ ῥῃῃῃ-αῃῃῃτ δε Ὶῃῃῃῃῃῃ βῃῃῃῃῃ.

SHANE BUI.¹

BY HENRY GRATTAN CURRAN.



Oh where are the heroes—the lights of our story,
Our land from the Dane that defended?
Could death yield them back, with their bright wreath
of glory,
One more living leaf might be blended;
Could our pray'rs the proud Finians recall from their
slumber,
Oh the pride of the world we'd again be!
Not a foe to our prince Erin's soil should encumber,
And woe to the power of *Shane Bui*.

The shrines of our faith are destroyed and polluted,
By treacherous wolves that assailed us;
The race of our mighty is fall'n and uprooted—
Oh weep, for our high hope has failed us.

Rude jargon our sweet native language supplanting ;
Mute, mute, shall the harp's thrilling strain be ;
Till Charles, with his flag on the ocean breeze flaunting,
Shall humble the power of *Shane Bui*.

Oh sad is my heart, that for exile and danger,
Our generous prince should have left us ;
But Banba's wild curse shall alight on the stranger,
Whose perfidy thus hath bereft us :
Dread Avenger Supreme ! hear my soul's supplication !
Swift, swift, let his course o'er the main be !
Our Charles shall bind up the deep wounds of the nation,
And Erin exult over *Shane Bui*.

YILE 41-UI 'ZHADHIA.

'Y é deim Dómhnaill O'Mórdha, á' r é ari árd leatá-zríne,

Sur fáda t'á an óig-bhean, zan pórádh le Yéurilár,

O milleadh, ó leónadh, ó reóladh, tar tréun-mhuir,

41á reatá-choim chriódhá, dhe chóir-ghiochd Mhileiruar,

larrámaoíd tóirreadhá, á dhóizhfeár an ráoizhál !

Uzur bairreámaoíd tóirneach, ár chion-phoic le

róobhár ;

Zlanfám Clár Fódhla, ó ná Cóbáich zo léir,

beidh ríóizhte ari ná bóichuibh, zo módhmhárách,

meadhárách,

Uz truíll chum do phórdá-rá, á Yhíle n-í Zhadhíá.

SHEELA NA GUIRE.¹

BY JOHN D'ALTON.

On the height of Lisgreny² cried Daniel O'More,³

“ Oh, Erin ! dear maiden, how long shall it be,
Ere thy bridesman in triumph will come to thy shore ?—

But ruin has fallen on thy warriors—and thee !

Yet the torch, that must kindle a world in thy cause,

May haply the zeal of our cannons inspire,

Against those who would trample thy freedom and laws,

And flout at the wedding of *Sheela na Guire*.

Կ'm տեճեւալը տրճեմհալ, չոն րթճը chum առ Մաւոր,
 Յօբբոնիքս յօբբոն-շիւ, chum ձրձոնի ոճ հ-Շրբոն;
 Յճի բլնի, Յճի բճի շիւ, Յճի րճ-բեւր ծ'ճ շիւն-
 եճի,

bheith baliizthe an lā úd, ari ārd leayā-zrēme ;—
 Punch ր բօն բոնիւր, ծ'ճ շոբբոնի մար րիւշիւտ,
 Շրբոնի ծ'ճ Բ-բլբոնի, ծ'ճ յշրբոն chum յիւ;
 Կ'բլբոն բոնիւրիւն Բ-բեւր Շրբոն չոն միւն,
 Մճ Լի'նիւն Զիւ, յօ բոն մեծիւրիւ
 Աշ տրալ chum ծօ րիւն-ր, և Կիւն ու Յիւնիւ.

Ար Լաւոն և շրճ-շեւ, յօ հ-ձոնն Լ Կիւ,
 Շոււնի և շիւ, ար ձր ոճ ծ-բի միւն;
 Շոււնի 'ր առ Կոնն ի, Լ հ-ճիւ ծ'ճ ինն,
 Շոււնի րոն յոնն ի, 'շար ար ձր Բիւն Լոնիւ,
 Շոււնի ի Բ-Շրոն, Լ բիւ ծ'ճ միւնիւն,
 Յօ շ-բոնիւն ոճ Յոնիւն Բիւն, 'ոճ միւն-բեւր
 Բիւ,
 Կճի Բիւն Կի ոճ րիւն Բիւն, ինն միւնիւն մար
 Բիւն,
 Յօ ծ-բոնիւն ի Յոն, առ Լիւն չոն Բիւն,
 Կ յօ Բ-բոնիւն ի և բար, Լ ճիւն բեւր ոճ Լիւն.

“ These vallies shall ring with the triumph of hosts !

The signals shall flash—and the thousands obey !

Bards, Heroes, they hear me—they flow from their
coasts—

Proud hill of Lisgreny ! thou’lt triumph that day.

Echo will forward the beat of our drum,

What chiefs in the hearts of our mountains ’twill fire !

O’Brien of Ara,⁴ exulting will come,

And Charles the bridesman bless—*Sheela na Guire*.

“ When to Erin was whispered the name of her spouse,

The laugh of her heart⁵ over Europe was heard ;

In Spain ’twas received with a kindred carouse,

And in France and in Italy gladly declared.

The homes, that our fathers—our childhood endeared,

That our memories cling to with pining desire,

Shall be ours—ours again—and the brave will be heard,

The long exiled brave—cheering *Sheela na Guire*.

Cíá b' é chídheádh an rár-*fhéar*, *breágh*, áluinn, an *Máior*,
 Uir *ghlín* áz *ceárrádh*, zó *rtáitmhéar* *chum* *reáipe*,
 le n-á *chloídhéalmh* *leáthán*, *láidir*, 'n á *lámh-dhéar* á' r .
ráobháir áir,

Uí *ruárcailt* ná *mná úd*, 'r *dá* *zrádhchán* le *Yéuráir*.
 Cá *bh-fuil* tú á *Yhéuráir*? ná *deán-rí* *áén* *mháíl*!

Díbir *táir* *tréun-mhuir*, zó *h-éarcádh* ná *zálí*,
báin *ruáim* áy *zách* *breán-phoc*, á' r *réid* *ruár* an *adháire*;
Yúár *leir* ná *ceóltáibh*, zó *módhmhárách* *meádhárách*,
 Uí *tráil* *chum* do *phórdá-rá*, á *Yhile* n-í *zhádháir*!

Tá *rárách* 'n á *rláodáibh*, áir *ghléibhtibh* 'r áir *mháóilínz*,
 Uí *zuir* *bínn-zhuch* ná *n-éunláich*, áir *zhéuzáibh* 'r á,
n-óidhe:

le *díán-theár* ná *zhéme*, *bídh'* an *chiráobh* *zár* 'r an
nzéimhéádh ánn,

'Y ná *ch* *breágh* *deár* *tá* *phoébur*, áz *réideádh* *chuid*
róillre.

Rheábhádh á *n-áéirpheácht*, an *méud-rí* *Yhíol* *m-bháin*!

leánádh á *chéile*, áz *ruéuchádh* *bhuir* *d-tráich*!

Máchtanázh áir *zhéur-zhoim*, *bhuir* *z-éurádh* le *cíán*!

Yhíol ná *bh-féar* *z-cálma*, *leánázh* *bhuir* *léid-fhéar*!

Uí *féil-choréairt* *bodáich*, áy *Yódhla-chláir* *Eibhuir*!

“ And will not our heart’s pulse triumphantly dance,
When the Major, the gallant, the graceful, the brave,⁶
With his chivalrous comrades shall fearless advance
A tyrant to crush—and a country to save !—
Where art thou our Charles! ah, linger no more,
One flash of thy sword—and our foes shall retire ;
A clang of thy trumpet once heard on our shore,—
And we’ll start to thy wedding with *Sheela na Guire*.

“ The spring flowers are budding—the blossoms look gay
But the winter of tyranny never departs ;
The birds warble sweet from each feathery spray,
But ’tis night—starless night, o’er our hopes and our
hearts.

All nature’s awake !—and will not the fame
Of heroes, your fathers—O’Brien your sire,
Arouse you to glory—to vengeance—or shame?
Shall the base churls still mock your own *Sheela na
Guire?*

Ո Դիւե ոճ Յ-comeson ոճ քսկուոյ մէ Բ-րան,

Դօրս ար մօ շիւկրանի 'ր ար մօ ծիւնուի մձ քիւսուար,
 Գլ թօշիւիւի մե ան քրիւսուի Էստար շիւրիւսի ծիւնուի,
 Մօ քիւս Լեյր Է Յ-comhnuadhe, 'ր Յոն շոնօծի ծիւնուի Ը'ձ
 Իւրիւսի.

Շձ մօ ծիւնուի-ր Է Թատար շօ քարիւրար ան Բիւն

Լեյր ան Լեւիսե-ր, Է ծիւնուի ունի ձիւ Լեյր ու մոնիւ;
 Մձ Լուսուիւ Լեյր մար Էիւ Է ո'ր քիւսուի քէ Է Էր,
 Ոն Յոն-քիւս մոնիւիւի քրիւսուի Է Էստար,
 Ո'ր քարիւս Բոնուի Էստար քոնար Էր Դիւե ո-Է Յիւսուի.

Իր մօր ան Էիւր Էստ' Բոն, Յոն Լձ 'ո-ար Է քուսուի

Ոն շիւսուի ունի-Բիւսուի, ունի-Էրիւի,
 ունի-Էստուի,

Յոն քիւսուի, Յոն քիւսուի, Յոն քիւս Յոն Էստար,

Ուն Է Յոն քիւսուի' մօ Էիւ Է շար Ը'ձ Է-իւս ար
 Էստուի :

'ր մե ան Բիւսուի Էր Էիւ 'ր Էր քիւս 'ր ան Ը-իւ,

'ր մե քիւսուի ան Էիւ-Բիւս Էստ քիւսուի քի Լիւ,

'ր Է քիւսուի ան քիւս-ր 'ր ան քիւս Է'ո-քիւսուի,

Ոն Էիւ միւս, Էիւս, Էր մար Է Լուսուի Էս
 Էստար,

Ուստ քիւսուի մօ Էիւս Է Էստար Յոն Էստար.

“ Her vallies but echo the voice of her woe,
In the fears of her people I hear her upbraid,
How long shall I bleed to a merciless foe ?
How long shall my heart's secret wish be delayed ?
But Saint Peter will sanction the welcome divorce,
From him who would ne'er be our maiden's desire ;
A monster whose bonds are the fetters of force,
Ne'er by heaven designed for our *Sheela na Guire*.

“ My heart, how it pines when I think of the wretch,^s
Without honour or principle, virtue, or truth ;
Whose guilt could design, and whose power could
reach
To assail our beloved in the hills of her youth.
I'm the oldest—the last of her sages confest,
And she, dearest maid, can alone still inspire
A joy and content o'er the gloom of my breast,
When Charles shall espouse her, my *Sheela na Guire* !

’Υ é Cατῃαóμ do b’péáμμ liom α τηρέχετ liom ’γ αn nídh
úd,

Qzuy μύζη ζεάε nά Υpáinne α’γ α ζῆάμδα bheith α’m
tḥímchíoll,

’Υ é bhuaídhpéay ζάn duálzay le h-uáiríbh nά típe,
Qzuy rínnε, lά dúbhάch é! αζ búμíbh δ’άμ ζ-coímheáy-
ζάμ :

Τpοιδιζh-γí αn mḥéμleάch nάch péidμ do chláoídhεάdh,
ζo δ-tioepáídh αn Υpάnnεάch ’γ α bhάnnnpíάchd thάμ
tóínn,

’Υé δ’pázpáy ζάn αmḥpáy íάd ζo pάnn-láz ζάn bhímύzh,
’q uáμ α thioepáídh αn dpéáμ úd ζo teάnn le n-α
chéile

béidh áιthpíεάnn εάnτáμpéάchτ α δ-teάmpáíll nά
h-Θίpéánn.

“Speak only to me of the days when ere long,
Proud Spain and his guards in transplendent array,
Shall environ our cause—when our chiefs shall be strong,
And no tribute or fealty to tyranny pay.
When France and his hosts shall horse the broad main,
And the Despot shall crumble—while nations in choir
Awake the glad heavens with liberty’s strain,
And light up the churches of *Sheela na Guire*.”

Յ Ի Ա Ղ Գ Գ Ե Մ Ի Ա Օ Ն.

Կ'էնչհան Ընթրաւի ² մօ շհան.

Ա Կհօ՛ շհան ծե քիւմօմի-րշօւի ռօ ր'ար-քիւար ր'օր !
 Իր Բնո, րոհօ՛շիւ լօ՛ւիւ ձշար քնիւիւ ղ'էմի' ;
 Ան Լօ՛ւիւնո լօւտ ծիւրտ ար ռօ'ւծ շօ լէր,
 'Կ ան քնիւ շարտ և Լիւշիւաւծ 'նօր լօ Յրօննօ Միհօլ ?

Յօւծիւծ րօ՛ւլլր ձշար տէմտ շօւլ Էնձիւի ձշ Յօւծիւլ,
 Ա'ր քնօնտ Ժ'ձ ռ-ճիօշաւծ ար Էնթր լօ րշլէր,
 Յօւծի Լօւիւնօւր Լ'ր 'նտոն ար ճիւլիւ, Լ'ր Էլէր,
 Աշ շիւծիւ լէր ան քնիւ շարտ 'ր լօ Յրօննօ Միհօլ.

Շձ Լօ՛ւրօւի շօ Բիւծիւաւնիւար տար ր'օլօ ձշ տօւիւտ,
 լօ ճիօշրօւր շիւմ ճիօշիւաւտօր լօ շօւրձ Լ'ր քօ'ար,
 Յօւծիւծ Կ'օւիւ ար շ-քիւիւ շօ Բրօւի 'ն և քէմ,
 Աշ ճիւրտ և ռօւմիւծ օ Յիւրօննօ Միհօլ.

GRANA WEAL.¹

BY JOHN D'ALTON.

O thou that art sprung from the flow'r of the land,
Whose virtues endear and whose talents command;
When our foemen are banished, how then wilt thou feel,
That the king of the right shall espouse *Grana Weal*.

O'er the high hills of Erin what bonfires shall blaze,
What libations be pour'd forth!—what festival days!—
While minstrels and monks with one heart-pulse of zeal,
Sing and pray for the king and his own *Grana Weal*!

The monarch of millions is riding the sea,
His revenge cannot sleep, and his guards will not flee;³
No cloud shall the pride of our nobles conceal,
When the foes are dispersed that benight *Grana Weal*.

Chídhfeárlí níl mílte ó'n Yrálíonn zó tréun,
 Fíorí-Ycoit níl tíre do cialdhadh le pléid,
 Fíllfídh zón mháill chúzálíonn tálí rál' zón bhréiz,
 Alz cóimhdeacht an línz cheirt á'r Zhírlíonne Mháol.

Yrreáz d'íntíonn, bíodh meadhárlí oit zó láidrí, léirí ;
 Zlác cloídhéamh chúzád á'r éirzhdh, á zhírlídh mo
 chléibh !

Yzínídh ó hízhlíndí luchd bládh-bhóiméat,
 Alzúf rídhídh an línz ceirt le Zhírlíonne Mháol.

Tá an t-imríre ázúf láóiréach ázúf rárá dé,
 Alz tízheacht chúzálíonn zó buídhéamhálí 'r an
 Yrálíonneach réimh ;
 Beidhídh rícheach féarad, muirtearídhá, ráríteach réidh,
 leir an Ytíobháit-ro árlí rínz chúzálíonn 'r le Zhírlíonne
 Mháol.

Beidh fíorí-zhul á'r clóidh zúit á'r zálíthá cléibh,
 Alz fíorí-bhodáich choídhche, 'zúf ní cár líom é ;
 Ytríoeáld zó h-írlí, zó cládh 'r zó rálí,
 Do'n Ytíobháit do díbhéadh 'r do Zhírlíonne Mháol.

The mighty in thousands are pouring from Spain,
The Scots—the true Scots⁴ shall come back again ;
To far distant exile no more shall they steal,
But waft the right king to his fond *Grana Weal*.

Raise your hearts and exult, my beloved ! at my words,
Your eyes to your king, and your hands to your swords !—
The Highlands shall send forth the bonnetted Gael,
To grace the glad nuptials of *Grana Weal*.

And Louis, and Charles, and the heaven-guided Pope,
And the king of the Spaniards shall strengthen our hope ;
One religion—one kindred—one soul shall they feel,
For our heart enthroned Exile and *Grana Weal*.

With weeping and wailing, and sorrow and shame—
And anguish of heart that no pity dare claim ;
The craven English churls shall all powerless kneel
To the home-restor'd Stuart and *Grana Weal*!

Եւսկիւնսն-նե յօ քօնտաւի ա'ր յօ քնիւտաւի, բառ,
 Ա'ր աբ մաւնար յօ հ-սօնիւն յան շին, 'րան տ-բառնի ;
 Եւսկիւն յաօնիւն Եւսկիւն յօ հ-նիւնտաւի Լն Եւ քնիւն,
 'Մ առ Մաօնար Եւսկիւն Եւսկիւն Եւ յիւնտաւի Մաօն.

Ա ծաւա ծիւ, շինա, յիւնտաւի, քնիւն,
 Մօ տաւար աբ մաւնտաւի Եւսկիւն, յան Եւսկիւն,
 Եւսկիւն Եւսկիւն Եւսկիւն Եւսկիւն յանտաւի,
 'Մ քնիւն Եւսկիւն Եւսկիւն յիւնտաւի Մաօն.

Եւսկիւն Եւսկիւն, Եւսկիւն Եւսկիւն, Եւսկիւն Եւսկիւն,
 Ա յիւնտաւի Եւսկիւն Եւսկիւն Եւսկիւն յանտաւի,
 Եւսկիւն Եւսկիւն 'ն Եւսկիւն Եւսկիւն Եւսկիւն Եւսկիւն,
 Ա'ր Եւսկիւն Եւսկիւն Եւսկիւն Եւսկիւն յիւնտաւի Մաօն.

Our halls will rejoice with friendship and cheer,
And our hearts be as free from reproach—as from fear ;
The hungry adventurer shall pine for the meal,
He long lapped from the life stream of *Grana Weal*.⁵

Ah ! know'st thou the maiden all beauteous and fair,
Whom her merciless foes have left plunder'd and bare?—
The force of my emblem too well canst thou feel,
For that suffering lorn one is our *Grana Weal* !

But the nobles shall bring back the true king again,
And justice long slighted will come in his train ;
The bullets shall fly—and the cannons shall peal—
And our Charles victorious espouse *Grana Weal* !

U A I L L - C H U M H A I D H Y H E A Z H A I G

C H L A P A I C H.

B'ídhim-ye buán ari buáidhipe zách ló,
 Aiz eáóidh zo epuáidh 'y áz tuári ná n-deóir,
 Mári díbpeádh uáim an buáchaili beódh,
 'Y nách míomhchári tuáiriyz uáidh, mo bhiríon !
 'Y é mo lóach, mo zhíle meári,
 'Y é mo Cháéirári tozhádh ná bh-ferári ;
 'Yí.bh-ruáiráy f'éin áén t-ruán ari f'eun
 O d'imthízh á z-céin mo zhíle meári.

'Yí h-áóibhinne eúach budh rhuáiripe ari nóin,
 Táz f'íri-chíinn uáirle ari uáizh an rróirí,
 Táz r'áóithe ruádh á m-buáidhipe 'y á m-bhiríon
 O díbpeádh uáínn an buáchaili beódh.

'Yé mo lóach, &c.

CLARAGH'S LAMENT.¹

BY JOHN D'ALTON.



The tears are ever in my wasted eye,

My heart is crushed and my thoughts are sad ;

For the son of chivalry was forced to fly,

And no tidings come from the soldier lad.

Chorus—My heart—it danced when he was near,

My hero ! my Cæsar !—my Chevalier !

But while he wanders o'er the sea,

Joy can never be joy to me.

Silent and sad pines the lone cuckoo,

Our chieftains hang o'er the grave of joy ;

Their tears fall heavy as the summer's dew,

For the Lord of their hearts—the banished boy.

Chorus—My heart—it danced, &c.

Φί'λ ρέιγ ζο γυάριε αρι eηρυάδh-eηρυιτ eεόιλ,
 Τά'η είζγί α ηζρυάιμ 'γ ζάη υάιμ ηά m-béól,
 Τάιδ βέιτche buάη αρι buάιδηιτ ζάch ló
 Ο δίbhpeάδh υάιηη άη buάeliάίλλ beódh.

'Υ é mά lάoch, &c.

Φί'p είpζηιδh Πhoέbuγ ρέιη mάp ιγ eόιp,
 'Υ αρι α chάóηη-chneάγ pείδh τά δάél-bhιpάτ hpióm,
 Τά γάébh αρι pρείpι á'γ pρείpιηηζ mήópi,
 Γάóι chóίλλte α ζ-eéiη mάp δ'έάloiγh άη leózhάη.

'Υ é mo lάoch, &c.

Άη mάpεάch υάγάι, υάιbhpeάch, óz,
 Cpóidhe ζάη ζhιpάιμ ιγ γυάpice γνόδh
 Cpobhάpε λυάιηηeάch, λυάτh α ηzleóidh
 Άz tpeάγγpάδh γλυάzh 'γ άz pυάζάδh tpeóη.

'Υ é mo lάoch, &c.

Ηά zhιάγ α γhίwl mheάp, mēwιpeάch, mēódh'άι,
 Μάp leάζάηη δpúchδά αρι chíúmhάιγ άη póiγ ;
 Μάpγ á'γ Cíúγid ζο δlúτh α ζ-eómhάp,
 Ά b-peάpγάιηη ύpι 'γ α η-ζhúιγ mo γτόpι.

'Υ é mo lάoch, &c.

Mute are the minstrels that sang of him,
The harp forgets its thrilling tone ;
The brightest eyes of the land are dim,
For the pride of their aching sight is gone !

Chorus—My heart—it danced, &c.

The sun refused to lend his light,
And clouds obscured the face of day ;
The tiger's whelps prey'd day and night,²
For the lion of the forest was far away.

Chorus—My heart—it danced, &c.

The gallant—graceful—young Chevalier,
Whose look is bonny as his heart is gay ;
His sword in battle flashes death and fear,
While he hews through falling foes his way.

Chorus—My heart—it danced, &c.

O'er his blushing cheeks his blue eyes shine,
Like dew drops glitt'ring on the rose's leaf ;
Mars and Cupid all in him combine,
The blooming lover and the godlike chief.

Chorus—My heart—it danced, &c.

Iy cáy á ehúl 'y iy eúrúach eóir,
 Iy dláóidheách, dlúit, 'y iy búclach bóir,
 Iy péucach, fionn, áir lonnraídh an óir,
 O bháthar úir zo eúm mo rtor,
 'Y é mo lach, &c.

Iy cor'mhuil é le nlenzur óz,
 le lúzháidh mheic Céin ná m-béimeánn mór,
 le euraídháibh áirid mheic Dáiré an óir,
 Táoireach Eiréan tréun áir tóir,
 'Y é mo lach, &c.

le Connall Céáirach do bheáirachd pór,
 le Féarzur fiúdhántach, fionn mheic Flóizh,
 le conchubhar eáidh mheic Fháir ná nór,
 Táoireach láibhinn eiráóibhe an cheóil,
 'Y é mo lach, &c.

Fhí'ir lacháir an ehuach zo rúaire um nóin,
 'Y ní bínn zuch zádhar á z-eóilltibh enóir,
 Zuir máidín rámháidh á ngleánnatibh eóidh,
 O d'imthizh uáinn an buácháill beóidh.
 'Y é mo lach, &c.

His curling locks in wavy grace,
Like beams on youthful Phœbus' brow ;
Flit wild and golden o'er his speaking face,
And down his ivory shoulders flow.

Chorus—My heart—it danced, &c.

Like *Engus* ³ is he in his youthful days,
Or *Mac Cein* whose deeds all Erin knows ;
Mac Dary's chiefs of deathless praise,
Who hung like fate on their routed foes.

Chorus—My heart—it danced, &c.

Like *Connall* the beseiger, pride of his race !
Or *Fergus* son of a glorious sire ;
Or blameless *Connor* son of courteous *Nais*,
The chief of the Red Branch—Lord of the Lyre.

Chorus—My heart—it danced, &c.

The cuckoo's voice is not heard on the gale,
Nor the cry of the hounds in the nutty grove ;
Nor the hunter's chéering through the dewy vale,
Since far—far away is the Youth of our love.

Chorus—My heart—it danced, &c.

411 inneórād fēin cīa h-é mo rđóir,
 beidh ínnirín rceíl tār éir 3o leóir ;
 2leht zúidhim-rí áén-mháac dé na 3-cómháacht
 3o bh-fíllidh mo koch 3an bháé3ál beódh,
 'Y é mo koch mo 3hile meár !
 'Y é cuir mo léin mo 3hile meár !
 Mo nuár 3o h-éuz 'rmo ruáchtár léin,
 Máir do ruáizeádh á 3-céin mo 3hile meár !

The name of my darling none must declare,
Though his fame belike sunshine from shore to shore;
But, oh, may Heaven—Heaven hear my prayer,
And waft the Hero to my arms once more!

Chorus—My heart—it danced when he was near,
Ah! now my woe is the young Chevalier;
'Tis a pang that solace ne'er can know,
That he should be banish'd by a rightless foe.

ԵԱՊ-ՇԿՊՈՒՇ ԵՐԵԱՊ ՕՅԻ.

Չար շուտ “ Ալեհէ՛ն ծիւնի զ ! ”

Ի բարրոյ՝ ի բաւեալ առ ձեռքս քան ի քանդակ ;

Ալեհէ՛ն ծիւնի զ !

Միայն զ մեծեղնոց տորակն ո՛ր լինէ զ մեծիմն ո՛ր
ծէրէ զոն,

Ալեհէ՛ն ծիւնի զ !

Սեպեղնոց առ միւս զոն զ քանդակն զոն զ քանդակն
սեպեղն,

’Կ ո՛ր լինէ զոն զ քանդակն զոն զ քանդակն զոն
լինէ,

Սեպեղն ալ զոն զ քանդակն զոն զ քանդակն զոն,

Չար ինչ-չոք քան զոն.

Ի քանդակն, քանդակն, քանդակն, քանդակն,

Ալեհէ՛ն ծիւնի զ !

Չար լինէ զ քանդակն զ քանդակն զ քանդակն զ քանդակն,

Ալեհէ՛ն ծիւնի զ !

THE FAIR HILLS OF IRELAND.¹

BY JOHN D'ALTON.

Erin's the land of hospitable cheer,
The day I left her was a day of woe;
'There golden plenty crowns the labourer's year,²
And shadowy glens with balmy honey flow.
Fair are her wood-land paths and murmuring rills,
Sweet is the stream that from each rock distils,
Bright are the dew-drops glistening on her hills,
Land of my heart ! *O Uileacan Dubh O !*

Mark her throng'd exiles lingering on their decks,
Their eyes still kindling with the hero's glow ;
The glossy ringlets curling down their necks,
Have wrung reluctant praises from the foe.³

Դաւիթ-ըստ արարած, մէջքս
 Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն

Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն

Անի Եւրոպայի քաղաքներէն.

Եւրոպայի քաղաքներէն 'ըստ արարած,

Անի Եւրոպայի քաղաքներէն !

Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն

Անի Եւրոպայի քաղաքներէն !

Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն
 Եւրոպայի քաղաքներէն

Անի Եւրոպայի քաղաքներէն Եւրոպայի քաղաքներէն,

Եւրոպայի քաղաքներէն Եւրոպայի քաղաքներէն,

Անի Եւրոպայի քաղաքներէն.

Land of Gadelians ! Region of delight !
Years shall not hold me from thy genial sight ;
Though rich and great the country of my flight,
I sigh for Erin, *Uileacan Dubh O !*

Sweetly her new-mown meadows scent the gales,
Large are the corn-ricks her full bawns can show ;
Happy the herds that through her dewy vales,
And clover pastures linger blithe and slow.
Sorrel and cresses each fond stream delay,
Cuckoos their notes of love speak all the day,
While thrushes pour forth from each quivering spray,
Their warbling songs, *O Uileacan Dubh O !*

ԻՕՊԱՐԵԱԾԻ ԿԻԵԱՅԻԱՊ ԵԿԱԻԾԻԷ.

Եօհլին ո-հ Ըհօւլտէ յօ շհն.

Կտճուի իւր ո-ճէւր-ճիւլ ճ ճհարուի շհօմհճհ,

Պճ րէարուի իւր ո-ճէւր ու ճճհիւի ճհօհի;

Շհիւ րէար-շոմ Լօշճհ 'ն ճհնճհ ճօրճ

Յօ ճճարտհ, ճօշիւհ ճ ճարճիւհ:

Ձն ճիււ-րօ ճ իւր ճ ճ ճ-ճհնուր ու ի-Շիւհ,

ճ շհնճիւ ճ ճ ճ-Շիւր իւիւ ճօհ ճիւ-ճիւր,

ճիւիւ րէար ճ ճ ճիւ-իւիւ ճ րէար ճ ճ ճիւ-
Լիւի,

'Կ ճհն ճիւհն ճ ճիւ ճ ճ ճիւհն ճիւիւ.

Շարիւ ու ճիւհն, ճ րէարիւ ճ ճ ճիւ-իւիւ,

Կ ճիւիւ ճ ճ ճիւհն, իւր ո-ճիւ-ճիւիւ;

ճիւ ճիւ ճ ճ ճիւ ճիւ, ճ ճիւհն ու ճիւիւ,

Կ իւր ո-ճիւ ճ ճ ճիւիւ, ճհն ճիւհն ճիւիւ,

Պիւ րէարիւ ճիւիւ, ճ ճ ճիւհն ճ ճիւիւ,

Պիւ ճ-ճիւիւ ճ ճ ճիւ, ճ ճ ճիւ ճիւիւ,

ճ ճիւ ճիւ ճիւիւ, ճ ճիւիւ ճիւիւ,

ճ ճիւիւ ճ ճ ճիւ ճ ճիւիւ.

THE EXPULSION OF SHANE BUI!¹

BY JOHN D'ALTON.

Ye daughters of loveliness! dim not your eyes,
By sorrow unclouded too seldom;
The days are at hand when your heroes shall rise,
And your foes be in trouble and thralldom.

No *Sassanach* band
Shall fling o'er the land

All the sufferings and sorrows that can be;

The chains of a slave
Shall not fetter the brave,—

With a blessing we'll fit them on *Shane Bui*!

Though spoiled of the land where our fathers have reigned;

Though bound to the plough and the harrow;

Though goaded to life we feebly sustained

The tasks of a hard-hearted Pharaoh;

beidh zairm a3 Zaothlailh, zo fairrimz 'n a dheigh rim,

Uair Zallailh d'á d-traochadh, mar tálthaoí

beidh pteabairie Zaothlailh, 'n a rzáfairie méara.

'Y an chailhair faoi féin, á' r ní eáir linn ;

beidh aithrimonn náomhailh a z-ceallailh ná h-Éireán,

'Y beidh cántaim a3 Eiribh, zo h-áird-bhínn

U' air mh'fállailh zo m-beidheald-rá á' r céud áimpehir

mar áon liom,

U3 mázadh zán traochadh faoi Yheázhán bhuídh.

Yet when Charles shall come,
At the beat of his drum
No Williamite more shall a man be !

When the Stuarts draw nigh,
The long pampered shall fly,
And Erin be lightened of *Shane Bui* !

Gadelians my boys ! shall then rule o'er the land,
And the churls shall be slaves as you now are ;
Our armies will thrive under native command,
And our cities exult in their power.

The mass shall be sung,
And the bells shall be rung,
And bards to each Tanist and Clan be ;
Fear and shame shall unite
To drive from our sight
Our heaven-cursed oppressors, and—*Shane Bui* !

ԿԵԱՅԻԱՊ ԾՈՍԻԲԻՐ ԱՊ ՅԻԼԵԱՊՊԱ.

Անր մ'երջիծի ծհամի ևր մանն,
 Յրան ևն տ-րհմիրս ևՅ տաշեռեւծի,
 Շուսկւծի մէ ևն սալլ ծ'ձ Երհծի
 Աշսր Եժլ Բրնո նա n-էն,
 Երօւ Ե'ր միօւտ շարրս,
 Շրեւծիւր նա n-Յօ ԲԻ-ԲԱԾ,
 Բսւս ևՅ ևն մաւսս,
 Ա'ր Լհմհաւ շսննհիւ Երէս;
 Ան րիօննաւ րսւծի ևր ևն Յ-Երրւս,
 Միւ ԼսՅ ևՅ մարաւ,
 Ա'ր Եւն Յօ ծնծի Ե'ր ևն m-Եւս
 ԱՅ Լրեւմի Ե Եւծ Յիւ;
 'Պօր Եձ ևն Եօս Ծ'ձ շարրւծի,
 Երսւս րսւ րսւ Եր Եսսւս
 Ե'ր Ե Երհհսւս սի ծսւսիւր ևն Յիւսսս,
 Եձ Ես Յն Յսս.

JOHN O'DWYER OF THE GLEN.¹

BY THOMAS FURLONG.

Blithe the bright dawn found me,

Rest with strength had crown'd me,

Sweet the birds sung round me,

Sport was all their toil.

The horn its clang was keeping,

Forth the fox was creeping,

Round each dame stood weeping,

O'er that prowler's spoil,

Hark, the foe is calling,

Fast the woods are falling,

Scenes and sights appalling

Mark the wasted soil.

'Y é rin m'uaizneáir fáda,
 Ycáth mo chluáir d'á zheárruádh,
 An zháoth á d-tuáith á'm leáthádh,
 Uaiz an báir ánn rán rpréir,
 Mo zhábháirín ruáire d'á cheánnáil,
 Zán ceádh lúithe 'ná áirídzheácht',
 Do bháirféádh zruáim de'n leánnbh,
 U meádhon zhíl an láé;—
 Croidhe ná h-uáirle áir an z-earruáiz,
 Zo ceáthruách, buácach beánnách,
 Do thioféádh ruáir áir áiteánn,
 Zo lá dheáre an t-ráozháil,
 'Y dá bh-fázháinn-rí ruáimhneáir tánnáil,
 O dháóimbh uáirle an bháile,
 Do Thruáilféáinn féim áir Zháilbh,
 U' r d'fházháinn an rzhéir.

Táid féáráinn zhleánná an t-ríuáil,
 Zán ceánn ná teánn áir luchdáibh,
 U ríáid ná á z-euách ní h-óleáir,
 U ríáinte ná á ráozháil,

War and confiscation

Curse the fallen nation ;

Gloom and desolation

Shade the lost land o'er.

Chill the winds are blowing,

Death aloft is going ;

Peace or hope seems growing

For our race no more.

Hark the foe is calling,

Fast the woods are falling,

Scenes and sights appalling

Throng our blood-stained shore.

Where's my goat to cheer me,

Now it plays not near me ;

Friends no more can hear me ;

Strangers round me stand.

Mo lomá luáin ! zán fáizáth
 O Chluáin zo rtaic-ná-z-Coláin,
 'Y an zearrpháidh áir bhruach an mórá,
 Áir fáin le ná ráé,
 Cád í an ruáiz ro áir Zhálláibh,
 bualladh, buáin á' r eáiréadh,
 Án ríomáin bhínn 'r an lon,
 Zán fáir-zhuth áir zhéiz ;
 'Y zuir móir an tuáir eum eozáidh,
 Cléir zo buaidheáiréah á' r pobáil.
 Óá réoladh á z-euáiréibh lomá,
 Ánn láir zhleánná an t-réibh'.

'Y é mo eiréach mháidne !
 Árach bh-fuáir mé báir zán pheáiréadh,
 Yul á bh-fuáir mé ríánnáil
 Fá mo euid réin !
 'Y á láidháchéir lá bheázh fáidá,
 Ó-tiz úbhilá eúmhíá áir eiránnáibh,
 Duilleabháir áir an n-dáir,
 Ázuir drúchd áir an bh-féir ;

Nobles once high-hearted,
From their homes have parted,
Scatter'd, scar'd, and started
By a base-born band.

Hark the foe is calling,
Fast the woods are falling ;
Scenes and sights appalling
Thicken round the land.

Oh ! that death had found me
And in darkness bound me,
Ere each object round me
Grew so sweet, so dear.

Spots that once were cheering,
Girls beloved endearing,
Friends from whom I'm steering,
Take this parting tear.

'Ghoir t'áóim-rí muáizche ó'm pheáránn,
 'N uáizneáir bh-fáδ ó'm cháráδ,
Ám uáidhe zó duáire fáóí r'záríuibh,
 'N' á z-euáiráuibh án t-rleibh',
'Y muná bh-fázh me ruáímhineáir feárta,
 O dháóimibh uáirle án bháile,
T'reízfidh me mo rheálbh,
 'Nzúr fáizfidh me án fáozhál.

Hark, the foe is calling,

Fast the woods are falling ;

Scenes and sights appalling

Plague and haunt me here.

le h-aig aia yuire.

Eozhán ruadh O'Yúilliohbhán ró chán.

Μακίδιν δριύχδα le h-aig ná Yuire, 'r mé tkmhach, láz,
 rón,
 Do dheáireáir Cúil-φhionn mháireach, mhúinte, zhrádmháir
 rhéimh,
 'Aí á raibh an lile áz rúzradh tpe luíne lonnirach, mair
 ržáil ná z-eáoir,
 Zán time á n-znúir zhil an leimbh ionniráic, do b'álwonn
 ržéimh.

Ir bláirdá, búidheach, beácht do bheánuigh dúinne, 'r ir
 páireach, réimh,
 Ir táradh d'úmhlúzheáir le'm h-áta cúmzeach, á'm
 lúmh zo féuir;
 Zuir ámháire zhnúire á'r pheáirán chúmchá ná báibe ir
 léir,
 Zuir cheálz Cúipid le dártáibh tíúzhá mé, tíé lár mo
 chléibh.

BESIDE THE SUIR.¹

BY THE REV. WILLIAM HAMILTON DRUMMOND, D. D.



Despondent and sad by the Suir as I strayed,
I met a fair nymph in bright beauty arrayed ;
Fair flowing her tresses and radiant her cheek
As the berries ripe bloom, and her looks mild and meek.

Benignant she hailed me, with rev'rence profound,
My bonnet I vailed, and bowed low to the ground ;
Emotions of wonder and joy filled my breast,
And, with rapture inspired, thus the nymph I address'd.

Տ' քօրքաւնիշեալ-դձ յօ տուր, մանտեարծիւ, ծե շիրձի մօ
 շիւնի,

Չի բի'րի ին ճօն-ժնայր Լե'ր տաշի Նօնքաւի, ճ'ր ճի նձ
 Երձօծի ?

Պօ ին Միւսիւր, մին, միւսիւր ժաւր նձ միւտ, Լե
 քձն ին տ-դձօշիւ,

Չի յձնիւն ճօնիւնիւնիւն ճձ'ր ժեձնաւի լօրձ, 'ն ճ
 քձն քձն քձն ?

Քիւնիւր քն, ճ ժեձն մօ ժիւնիւն, ին ժն ին բիւն ծօ
 ժիւնի,

Չի քն ծօ ժիւն ճիւն ճ ժեձն ճիւն ճիւն, Լե ժիւն ծօ'ն
 ժիւն քն ;—

Պօ ին ժիւն ժիւն ծօ ժիւն ժիւն ժիւն, ժն քն ճ ճ
 ժիւն,

Եւ ժիւն ժիւն ժիւն ճ ժիւն ժիւն ժիւն ժիւն, ժն ժիւն ժիւն
 ժիւն ?

Պօ ին ժիւն ծօ ժիւն ժիւն ժիւն ժիւն ժիւն, ժն ժիւն ժիւն
 ժիւն,

Լե ժիւն ժիւն ժիւն ժիւն ժիւն ժիւն, ժն ժիւն ժիւն ժիւն
 ժիւն ?

Պօ ին ժիւն ժիւն ժիւն ժիւն ժիւն ժիւն, ժն ժիւն ժիւն
 ժիւն,

Լե ժիւն ժիւն ժիւն ժիւն ժիւն ժիւն, ժն ժիւն ժիւն ժիւն
 ժիւն ?

“ Oh ! art thou that fair one whose dear fatal charms,
To the walls of old Troy led the Greeks in bright
arms ?

Or she who our princes has exiled afar,
And brought in the aliens, with rapine and war ?

“ Or that dame, most unhappy, whose love passing
fond,

For the *Finians*, dissolved the dear conjugal bond ?

Or she who afar o’er the seas sped her flight

With *Naoise* renowned in the Red-Branches’ fight ?

“ Or she that of old with the heroes of Greece,
Theme of many a song, brought the rich golden fleece ?
Or the queen of king Connor deemed worthy alone,
When he lay in the tomb, to be placed on his throne ?”

Ծ'բիբազարի ըն ծո Եկրծա ընո, Կ'ը ի Եկ ըն ը-Եկ,
 Վի ԵկեհԵԵԵ ընոն Ե'ն ընոնձի, Կ'Ե ընոնձի մե ;
 ՂեԵ ԵԵԵ ըն ԵԵԵ ըն ձի ԵԵ ԵԵԵԵԵ ընոնձի, ԵԵԵԵ ԵԵ'ն
 ԵԵԵԵԵԵ,
 Ղ Ե-ԵԵԵԵԵԵ ԵԵԵԵ ԵԵԵ Կ'ը ԵԵԵԵԵԵ, ՂԵԵ-ԵԵԵԵ
 ԵԵԵԵԵԵ.

Ղն ԵԵԵ ԵԵԵԵԵԵ ընո, ԵԵ ԵԵ ԵԵԵԵ ըն ԵԵԵԵ ընո, ԵԵԵԵ
 ԵԵ ըԵԵԵԵ,
 ԵԵ ձիԵԵԵԵ ԵԵԵԵ, ԵԵԵ մԵԵԵԵԵԵԵԵ ընոԵԵ, ԵԵԵ ԵԵ ԵԵԵԵ,
 ԵԵԵ ԵԵԵԵԵԵ ըն, ծո ԵԵԵԵԵ, ԵԵԵ, ԵԵԵ ԵԵԵ Ե ԵԵԵԵԵԵԵԵ ;
 “ ԵԵԵԵԵԵ ԵԵԵԵԵ, ԵԵԵԵ ԵԵԵԵԵԵԵ ընոԵԵ, ԵԵԵ Կ'ը ըԵԵ.

“ ԵԵ ԵԵԵԵԵ ԵԵ մԵԵԵԵ, ծո ԵԵ-ԵԵԵԵԵԵ ԵԵԵԵԵԵԵ, ԵԵԵ ԵԵԵԵ
 ԵԵ ԵԵԵԵԵ,
 ԵԵ ԵԵԵԵԵԵ, ԵԵԵԵԵԵԵ, Ե մԵԵԵԵԵԵ ԵԵԵԵԵԵԵԵԵԵԵ, ԵԵԵ
 ԵԵԵԵԵ ընոԵԵ ԵԵԵԵԵԵ,
 ՂԵ ԵԵԵԵԵԵ ԵԵԵԵ ԵԵԵԵԵԵ ԵԵԵԵԵԵԵ, Ե Ե-ԵԵԵ-ԵԵԵԵ
 ԵԵԵԵ,
 Ե'ն ԵԵԵԵ ԵԵԵԵԵԵ ըԵԵԵ ԵԵԵԵԵԵԵԵԵ ԵԵԵԵԵ, 'ը ԵԵԵԵ ԵԵ
 ԵԵ ԵԵ մո ԵԵԵ. ”

ՂԵԵ ԵԵԵԵԵԵ ԵԵԵԵ, ԵԵԵ ԵԵԵ ԵԵԵԵԵԵԵԵ, ԵԵ'ն մ-ԵԵԵ-
 ԵԵԵԵԵ Ե-ԵԵԵԵԵ,
 ԵԵԵ ԵԵԵԵԵԵ ԵԵԵԵԵԵԵ, ԵԵԵ ԵԵԵԵԵ ԵԵԵԵԵԵ, Կ'ը ԵԵ Ե'ԵԵԵ
 ԵԵԵԵԵ ;

Then she answered me sweet, with a tear and a smile,
“None of these greets thee now—but the Queen of the
Isle,

That once reigned thrice happy o’er mountain and vale,
The genius of Erin, the pride of the *Gael*.”

To see Erin’s genius what joy thrilled my frame !
But grief for her wrongs soon my spirit o’ercame ;
Till she cried in sweet accents allaying my smart,
“My son cease to grieve, and with strength arm thy heart.

“For swift o’er the seas come armed ranks in their might,
Well trapped are their horses, their swords gleaming
bright ;

Led on by a hero, to sweep from the coast
The ruthless, false-hearted, heretical host.”

l' t'árlaidh r'íor, chum meáthá áirí, á' r' d'fáiz mé á
b-péin,

áin t'án beáruíghéadh lín, zúir bh'árlimz d'ruídhéachta,
á mídhíte béil.

áithéim íorá, do cheánnuizh rín, á' r' fuáir p'áir á' r'
péin,

z'o d-tizidh áin nídá á z-aeáir chum eíche, á d-t'áth zán
bhézháil,

z'o bh-íeicéam díbir, íeáiréadh á' r' ízéimhle, á' r' áir le
íeébháir,

áir áicme áin íhéil, t'áir n-áir á íir, rín eíoch mo
ízéil.

In her own native strains, and with looks passing fair,

She accosted me thus, and then vanished in air.—

I grieved lest my vision too soon I might deem

The work of enchantment—a flattering dream.

Thou, who man hast redeemed by dire suffering and toil,

This redemption, oh ! grant to my dear native soil ;

May the woes that o'er Erin her foemen would spread,

With vengeance alight on their own guilty head !

ԱՐԻ ՇԵՄՐԻՕՐ ՊԱ Պ-ՅԱՕԾԻԱՆ.

Դարբնակա Օ'Յունի ' ի՛ր շահն.

Մօ շիրուշի ! մար լճիծ Յօւծիւ !

Ձնոռակի ինտոռ քօրեհրճիւծի,

Ձիւր ճ'ն-սկիւր-րի ճՅ ծաւե ծիւծի ;—

Ձիւ ն-սկիւրե աւե ճիւր նեւիւնիւծի !

Եճրակիւ ծօ շիւրեհար ծօւծի ;

Դնիշեալլ լար ճիւր ճ ն-ճիւշիւծի,

ՁՅ ճ ինոռակի ծ 'քօլօշիւ ճ Յ-քեւծի ;

Պօ իւ ճիւր տօրիւնիւ ճիւր ծ-լիււծի :—

Պօ իւ ճիւր ճիւր ճիւր ճիւր ճիւր ;

Պօ իւ ճիւր ճիւր ճիւր ճիւր ճիւր ;

Պօ իւ ճիւր ճիւր ճիւր ճիւր ճիւր,

Շիւրեհար ճիւր ճիւր ճիւր ճիւր !

ON THE DOWNFALL OF THE GAEL.

BY HENRY GRATTAN CURRAN.

Weep ! weep ! for agony and shame
With deepening gloom the Gael invest ;
Fall'n is each proud and patriot name,
On which a nation's hope might rest.

What are they now ?—a remnant spared,
Writhing from desolation's tread—
Pale pilgrims, who the deep have dared,
And traced the sterile waste outspread.

A shattered bark's disheartened crew
O'er-gazing from the crowded deck ;
The sheeted wave that flashes through,
Or bursts above the labouring wreck.

Շաշրճձ Կ Ծ-տրէմե Կրւ շհայր ։—

Շաշրճձ մհայր Կրւ մհի-մհայր ։—

Շաշրճձ մեհոմհ Կրւ մհհօւտի-մհիւրտիւ ։—

Լհօիտի րհեհրծհհ ռհեհ Կտհեհնտհր !

Շհ Բրհտ-եհիհիտի ծր Կ Յ-եւոնն,

Միւիւհհր շլօրւ շհհիծհեհլ Եւրեհոն ։—

Մհր ռհւլլ Յ-եհհտի շհրմհն-Բհհիտհեհր շօւլ,

Ծօ Լեհտի Ծ'Կրւշհոհիտհեհր օրրտհհ.

Շհրլհիշի ծ Բհօմն շօ Բրւհեհ Լեմ,

Ծիշի տ րւ Կոծիշհեհծի ։—

Յւր Բհրեհտի րհհր Լե րհհոնհի րհլ,

Ղո յհշհհլլ եհլհհն Ծօ շոնշԲհհլլ.

Պի Բհիծի հշ մհե յիշհե օ'ն յհշհհլլ,

Ղիւր Կրւ Լիտի' եիտ ծր-րհրմհնհիտի,

Պծ Կրւ րհեւշ օիշհե րհ շիօտի եոու,

Պծ Կրւ շհոիօտի յօիշհե ոօ րեհԲհհիւ.

Ծ'րեհրմհի րծլ ր րհտի օրեհրհ,

Ծօ շհրեհԲհրհծ ծհոմ ծհոհրծհհ,

Ղ ռ-հիտ շրհրրե Կ ռշրծիծհեհծի րեհնշ,

Յհեհ րհիտհե իմ օրեհր Եւրեհոն.

Victims of every changing fate,
 These shadows of the Gael of yore,
Whose bonds with worse corrosion eat,
 Through breasts that panted free before.

Their power is feebleness—their worth,
 Their manly worth, a rankling stain ;
Once heroes! now, disastrous dearth,
 Their hearts have shriveled to the chain.

Dark shadows round the Gael arise,
 Veiling the light of other days ;
Like clouds that gathering in the skies,
 Obscure the sun's meridian blaze.

The word went forth²—from *Boyne* to *Lein*
 Echoed the impious sounds away ;
But *Fians* yet in *Fail* disdain
 To bend or brook an alien sway.

The scions of a race of kings
 No more the glittering barb may grace ;
Bid the swift hawk unfurl his wings,
 Or wake the mountain with the chase.

Երբօ՛ւ Յալլ և Յ-սլահալալի և Յ-սահալ,
 Եւրի ևէտ ևոո հիւ և եհ-բօլալալալի ;
 Մալալալի սահալալ ևոո Յալի օլալալ;
 Երալալ ևլի հիւալի ևէալալալալ.

Պի ևիալալալալ ևոլ լօլալ,
 Պի՛ւ ծ'ալ րալալալի բոոո մալալ ;
 Եոլ ևլալ-լալալ և ո-ալալի ևո հիւ ;
 ելալի րալ-Ելալ 'ո և Կալալ !

Պի ևիալալ ևլալ Յալալալ,
 եալալ, եալալ և մալալալ ;
 'Կ ոլ ևիալալալալ Ելալ ևալ-լո
 Եալալ մալ ևիլալ ևլ և Յ-ալալալալ.

Իլ ի ևո ծալալ ծալալալ ծ'ալալ,
 Ծ' ևոլ Եոլալ ևլ ևալալալալալալ ;
 Պի Յալլ ևլ ևալալալալ ևալ,
 Յալալալ 'ո և ո-ալալալ ո-ալալալ !

Ծօ լալ Ելալ ևո աոո ալալ,
 Ծ'ալալալ րալալ ալալալալ,
 Եալալ Ծալալ Ծօ ալալալ,
 Իլ ի ևո-ալալալ ծ'ալալալալ !

But, while our hearts indignant bleed,
An hour may come,³ o'er Erin's plain,
To bid the inert and drooping steed
Bound with a warrior's weight again.

Our halls the stranger's tread resound,
Or glare white towers upon their site ;
The plough hath past each hallowed mound,
Where sages weighed a nation's right.⁴

Proud *Logha's* isle no longer now—
'Tis England all⁵—each taint and blot,
Her plains, her own free mountain's brow,
All blighted, sullied, and forgot.

The *Gael* no more their native place
Discern, in this degraded land ;
Banba no more her sons can trace,⁶
In failing heart and feeble hand.

An alien race o'erruns her breast,
Endenized by strange controul ;
The stranger is no more her guest,
While exile wrings her children's soul.

Μὰρι τhímchealláγ tonn áηγάιδη
 le γτοίρην lóí luchd eáóil áηθήαίηη ;
 γάιηηe ζάλλ áη τί á á tímeíll,
 Μυνά δ-τί áη δ'Είρεάηηηηάιηη.

θρίυδ θηάάάιηι conά θηηάίηηηηηη,
 Τυάηηά δέ δο θhíοηηάίηηηηηηη
 Δάι leáτ ιγ ηειηηηηηηηηη, á η-δίυηη
 Ήά βειηηηη-γί, μείη Μhíleáδη.

Μὰρι luchd ηά τρoίδηη áηι ηά τoζήάιη,
 Δ'ά η-δίηη-ehleíηη á η-δίoηηάηηηάιηηηη ;
 γάáηη Τεάηηηάάηη τάιδ ó Τηάίηηεάηηη,
 á ηη-γáιδ γεάάβηά γεάηηάηηηεάιη !

Σóηηηάηηηάιη ηη eάáηηη ηγίάειη
 Τ-γoίηι 'γ áη Είγίητ áηι έττρίéιη',
 Μίη Μíleáδη um βhóíηηη á βηυγ,
 áζ γíηεάδη δhóíηη ó á η-δίηηηηάγ.

Μὰρι δο βhíδη Μάζη Τωίηεάδη á δ-τυάιδη,
 á η-ζεάάηη Μηηη Cέάáηη áη ηéάάδ υάιηι,
 lά á γεάηηάηηηηά ηη τέιδηηη τίηηη,
 γέιδηηη á η-άηηλόζηά áηι Είηηηηη.

See how the spoilers' stem the surge !

O'er *Dathi's* bark the winds prevail,
She hangs upon the billow's verge,
With groaning plank and shivered sail.

The tempest howls—the writhing wave

Surrounds her, yawning to devour ;
Will not her sons unite to save ?
Oh ! shield her in this perilous hour !

Why, tame ones ! can ye not resign

The blood of kings, that through you runs ?
Who broke the rule of Balar's line ?
Say—are not ye Miliesius' sons ?

Like those redeemed from *Ilium's* fall,

To wander o'er the pathless main ;
Proud *Temor*, *Tailltean*, we recall,
But ne'er shall see their pomp again.

As rose the voice of Israel's wail,

From Egypt breathing to her God ;
By dark *Bovinda's* wave the Gael,
Weep for the fields their fathers' trod.

Այ լճոյն Երբեքոն ան քեզի շիւտ
 Երբեք ! չան տողարհակի հ-Երբեք
 Մե Բրիտի ք բոսկ Դերան,
 Երբեք ծիւծի յո n-ժողովարհ-դան !

Երբեք ! ծո Դիշի քաշի նեմի,
 Դձ ծ-երբեք ծանոն ծ'ք n-ժողովար-նե
 Ան շ-Աշի-Միւսի ք ծ'ք քիւնի քանոն
 Երբեք ան շիւտ-շիւտի Երբեքիւտիւտ.

Ա Երբեքիւտի 'ձ ձ քա ան շիւտիւտ
 Ան m-իւտի ան ժողովար-ք շիւտիւտ ծո ժողովար-
 ժողովար ?
 Դի ք քա ծ շիւտիւտ-նոյ Երբեք
 Դի ան m-իւտի ան շիւտ-ժողովարիւտ ժողովար ?

Դի ան ծ-շիւտիւտի քաշիւտ ծ'ք շիւտիւտ
 Ծո քիւտիւտի ժողովար n-ծոյ-քաշիւտի
 Դիւտի-քիւտիւտ շիւտ Դիւտի ծ'ք-Երբեք,
 Ան քիւտի-Երբեքիւտի շիւտ Երբեք !

Մձ շիւտ ան ժողովարիւտի ծո,
 Դերան նաւի ծ'ք շիւտիւտ Երբ ;
 շիւտի քա շիւտ-քա շիւտի շիւտիւտի,
 Ծո'n n-իւտի ք շիւտ շիւտիւտիւտ !

Maytuire her wakening might arrayed,
And crushed the power of fierce *M'Kein* ;
And he who blessed her reeking blade,
May rend the links of Erin's chain.

Oh for the arm of Priam's son !
Oh for a Hector's patriot ire !
To wave the Gael to glory on,
To wake their hearts to freedom's fire.

Or would the eternal to our aid
Vouchsafe a Moses' guiding hand,
To liberty our steps to lead,
And marshal *Criffan's* warrior band.

Dread sov'reign hear, oh hear our cries !
The land thou gav'st—this bright domain
Is ours—those shining walls that rise,
When shall they be our home again ?

Or wilt thou in thy wrath fulfil,
The fate *O' Cuin's* pure prophet spoke ;
When through the shades of coming ill,
Columba saw the stranger's yoke ?

MunA z-cuirid d'óigh a n-Dia
Yíol Eibhir-Y'eit o'n Yéichia
A z-clár fóinne 'z á tálmh dhó
Yí clár d'óighne d'á diormá.

If God has willed it—and the land
That gave us Irish name and heart,
The Saxon now can bind and brand,
Oh! let us from the shore depart!

But still, oh still one hope remains!
Let's bend before the throne of grace;
The blood that burned in *Heber's* veins,
May yet approve his *Scythian* race.

NOTES
TO THE
JACOBITE RELICS.

NOTES.

¹ IRELAND AND KING JAMES.

This poem opens in an awful manner. The ruler of a great empire appears in a state of utter destitution. Driven from his throne for proclaiming liberty of conscience throughout his dominions, he flies for shelter and succour to a part of those dominions, from which he rather deserved “curses loud and deep,” than any assistance; to a land, over which his grandfather, father, and brother, ruled more like scourges of God than paternal kings. But the brave and generous, though persecuted people, “whose foible was loyalty,” forgot all their wrongs in the contemplation of the sufferings of their monarch. They immediately flew to arms, rallied round his standard, fought his battles, and but for the dastard himself, would have conquered in his cause. Well would it have been for their posterity, if they had bartered him, as the Scotch did his father; but Irish honour forbade the deed. Of the national sentiments towards James and his descendants, no better proofs can be adduced, than the poems and songs in which these sentiments are so forcibly expressed. History has recorded the struggles of this devoted people, and the chivalrous loyalty and patriotism by which they were actuated, are described in these Jacobite productions, with all the characteristic warmth of national feeling.

² ῥεχτ δαοιᾶδῃ νᾶ ῥεοτ—

This expression should have been in the plural, ῥεχτ δαοιᾶδῃ νᾶ ῥεοτ. Every reader is now aware that the ancient inhabitants of Ireland were called Scots, and the island Scotia. In succeeding ages, the term was exclusively applied to the Albanian Colonists from Ireland. Hence originated the name of Scotland.

³ “ *Lofty spirits of Milesian line.*”

The ancient Milesian families of Ireland, after braving the storms of thousands of years, began to yield in the sixteenth century. The disastrous warfare of the succeeding age, and the perfidy of the Milesian Stuart, hastened their political downfall, which was finally completed by their ill-fated endeavours to restore the second James. A Milesian of the present day looking back on his long line of ancestry and subdued country, may justly exclaim with the Trojan hero :—

———— Fuimus Troes : fuit Ilium, et ingens
Gloria Teucrorum, ferus omnia Juppiter Argos
Transtulit : incensâ Danai dominantur in urbe.

But, though the inheritances of Ireland were seised by the adventurer and soldier, the Milesian families retained, even in their decline, a high sense of the dignity of their descent. On this subject, it seems, our English neighbours have been much amused by the following anecdote, which Dr. Johnson was fond of relating as a curious sample of Milesian pride :—“The few ancient Irish gentlemen yet remaining, have the highest pride of family ; Mr. Sandford, a friend of the Doctor’s, whose mother was Irish, told him, that O’Hara, who was true Irish both by father and mother, and he, and Mr. Ponsonby, son to the earl of Besborough, *the greatest man of the three*, but of an English family, went to see *one of those ancient Irish*, and that he distinguished them thus, O’Hara, you are welcome !

Mr. Sandford, your mother's son is welcome ! Mr. Ponsonby, you may sit down." Doubtless, this story might have afforded merriment to the Doctor and his literary friends, at a time when it was fashionable, as well with the rich vulgar, as the low ignorant in England, to deride every thing Irish, even their misfortunes. But that time is now gone by. America has since triumphed, and Ireland, at the present crisis, seems destined to take her place among the nations, or English policy towards her must speedily change. But to our anecdote. The "one of those ancient Irish" alluded to, was the Mac Dermott, usually stiled Prince of Coolavin, (a district in the county of Sligo,) whose direct ancestor invited over Bruce, to rescue Ireland from English tyranny, at the beginning of the fourteenth century. For the meaning of Johnson's words, "the greatest man of the three," I am wholly at a loss, though well aware that the son of the earl of Besborough, whom he mentions as that personage, was descended from one of those rapacious revolutionary adventurers of Cromwell's training; who on 29th May, 21st Charles II. obtained a grant of lands, iniquitously declared forfeited, in the county of Kilkenny. This man's descendants, with those of an obscure London trader, Tristram Beresford, (whose *original* proposal to the fishmongers of that city, in the reign of James I. for a lease of their escheat of Ballykelly, in Ulster, I have read,) became the Protestant ascendancy rulers of Ireland, where, during the last baleful century, they literally exercised the powers of king, lords, and commons. In this sense, undoubtedly the individual alluded to, was "the greatest man of the three," and perhaps therefore, was honored with leave to sit down in the presence of Mac Dermott.

⁴ " *And o'er the deep the festering boars shall flee.*"

The contempt and hatred which the Irish entertained for the English in former times, are expressed without reserve throughout these poems and songs. In the present, they are scornfully

called “festering boars,” *ὀρέαν-τοις*, and in others they are designated fetid goats, wolves, churls, &c. Similar feelings, have given birth to similar expressions amongst the modern Greeks, towards their Turkish oppressors. Accordingly, in their popular songs, we find the Turks called wild rams, wolves, and other opprobrious names. From among many bitter and sarcastic stanzas, current in Ireland, the following epigram is selected, as a striking proof of the national hatred here alluded to. One of our bards seeing an Englishman hanging on a tree, exclaimed extempore:—

Ἦ μάτῃ δὸ τορᾶδῃ ἄ χερᾶν,
 Ἦ λᾶτῃ δὸ τορᾶδῃ ἄρῃ ἄλᾶχ ἄεν ᾿ερᾶοιβῃ,
 Ἰὸ λέων ἄλᾶν κοίλῃτε ἡγε ᾿ῤᾶλ
 Ἰᾶν δὲ δὸ τορᾶδῃ ἄλᾶχ ἄεν Ἰᾶ.

Pass on—’tis cheering from yon stately tree,
 A foe’s vile form suspended thus to see;
 Oh! may each tree that shades our soil, appear
 Thick with such fruit throughout the lengthen’d year.

James the Second, has been accused, not only of overlooking, but even of encouraging the excesses of his soldiery, against the protestants in Ireland; but, whatever were his faults, and they were not few, this was not among the number. The following letter, which I transcribe from the original, is of itself, sufficient to acquit him of that opprobrious charge.—

“James R.

“Our will and pleasure *is* that you forthwith repaire to our Towne of Cavan where you are during our pleasure to command in chiefe all our fforces in the said Towne and in our County of Cavan. You are likewise to *take care that noe disorder be comitted by any of our Army within the said Towne or County of Cavan.* And that you from time to time informe

us of all accidents that shall happen there or thereabouts relating to our affaires And herein you are not to faile. Given at our Court at Dublin Castle the 30th day of April 1690 and in the Sixth yeare of our Reign.

“ By his Majesty’s Command

“ To our Trusty and well beloved

“ R^I. NAGLE.

“ Coll. Denis Mc. Gilccuddy.”

With respect to this period of Irish history, whoever would be misled, may consult Archbishop King’s “ State of the Protestants in Ireland,” an appalling monument of a christian bishop’s breach of the commandment, “ Thou shalt not bear false witness against thy neighbour.” If truth, however, be sought after, it will be found in the Answer to that book, by Leslie, a protestant gentleman, which proves, that when a divine descends to misrepresentation, he generally deals by wholesale. Yet King’s production has been quoted by Harris, Leland, et hoc genus omne, as authority, in their “ Histories ” of Irish affairs !

‘ LAMENT FOR THE QUEEN OF KING JAMES II.

While the Irish soldiery spilled their blood in the field, the bards exerted their genius in the closet, to forward the interest of the royal fugitives, and by their songs and poems, proved no mean auxiliaries to the cause in which the nation had embarked. They roused the people to arms, in defence of the legitimate monarch, and excited the utmost enthusiasm for the professor of the ancient faith, and the descendant of the renowned Milesian race of Ireland. But the present beautiful elegy, was produced under very different circumstances ; and, is therefore, entitled to particular consideration. It was com-

posed at a time, when all hopes of the royal restoration were at an end; and may, therefore, be taken as a proof of the unfeigned sympathy and sorrow of the Irish nation, for the exiled family of England.

Mary D'Este, who survived her royal consort many years, appears to have been every way worthy, as a wife, a mother, and a queen, of the praises so lavishly bestowed on her by the Irish poet. Though a long time in England, even before her accession to the throne, she was never popular, in consequence of her being a catholic, and warmly attached to her religion; but, for the same reasons, she was an especial favorite with the Irish. She died at St. Germaine, April 26th, 1718. Her son, James Francis Edward, called by his followers James the Third, and, by others, the Chevalier de St. George, is frequently alluded to in these Jacobite Relics.

² John O'Neachtan, the author of this poem, (and of *Maggy Laidir*, printed in the first volume,) lived in the early part of the last century, in the county of Meath. He was a learned man, and an ingenious poet, and enriched his native language with many original compositions and translations. Several of these are in the possession of the writer; and among others, a copious Treatise, in Irish, on General Geography, extending to nearly five hundred closely written pages, and containing many interesting particulars concerning this country; also, curious annals of Ireland, from A. D. 1167, to the beginning of the last century. These works, if they belonged to any other nation of Europe, even to the island of Iceland, would long since have been deemed worthy of publication; but alas! the literature, language, and native genius of unhappy Ireland, have hitherto experienced unmeritted neglect. As a poet and miscellaneous writer, O'Neachtan holds the same rank in Irish literature, that Doctor Young, the author of the Night Thoughts, occupies in English. With equal genius and learning, the Irish bard's compositions are more equal and

correct, and his style less diffuse than those of the favored English author. Yet, what a different fate has attended these men, The works of the one, are read and admired wherever the language in which they are written extends, the name and writings of the other are wholly unknown, except to the solitary Irish scholar, who may happen to pore over the mouldering manuscripts in which these *disjecta membra* are preserved. But such has been the fate of Ireland. Its native genius, learning, and talents, have been doomed to languish in obscurity. Truly have they “wasted their sweetness on the desert air.”—For with us, since England established its dominion here, it could never be said :—

Ingeniis patuit campus : certusque merenti
Stat favor : ornatur propriis industria donis.

3 “ *Than Cæsar of Hosts.* ”—

That James II. (even though somewhat addicted to swearing,) was a more devoted catholic than any of the Cæsars, has never been doubted, and this I take to be the poet’s meaning in this passage; but, that he was greater, as a statesman or general, even with all his naval character, is rather questionable. While William, who deserved the crown he bravely won, was crossing the ensanguined Boyne, amidst the thickest fire of his foes, James, from the church-yard on the hill of Donore, stood a tame spectator of the battle, which decided the fate of his kingdoms. Thence he fled panic-struck towards Dublin, where he was sarcastically complimented by the Lady Tyrconnell, on his superior speed from the field of battle. So dastardly was his conduct on this momentous occasion, that old Sir Teige O’Regan cried out to King William’s officers, “ Let us change commanders, and we will fight the battle over again.” But the fatal blow was struck, and James, of whom some one tauntingly said, that he lost three kingdoms for a mass, fled to France to commit over his “ *Paidereen* ” for the remainder of his days, after entailing upon Ireland a century of

worse than Egyptian bondage. With respect to the memories of James and William, remove the penal code, and it may be fearlessly predicted, that the Irish catholics will unhesitatingly, join their protestant friends in commemorating the latter. In Ireland, bravery covers a multitude of sins.

CLIONA OF THE ROCK.

Cliona is one of those fabled beings of the fairy tribe, called Benshees, so celebrated in Ireland. With these “pale aerial demons,” “Le Deamnuib odhra aieor,” the *bards* and *scealuidhes* enriched their poems and tales. The rock, “*Carraig Cliodhna*,” lies within five miles of Mallow, on the right to the Cross of Donochmore, in a wild mountainous tract, supposed to be the head quarters of all the Munster fairies. It is a large grey stone, surrounded by a number of smaller ones, and is supposed to be the principal residence of *Cliona*, their queen.

Owen O’Rahally, a well known Irish bard, (who resided at Sliabh Luachra, in Kerry, about the beginning of the last century,) in a spirited poem on the misfortunes of Ireland, addressed to one of the Mac Carthy family, enumerates some of these “shadowy forms,” in the following lines, beginning with *Cliona*.—

Տօ շհւլ Շլօծհնճ տըմ ոճ լշեւկօնի,
 Տօ շհւլ Աշհնճ և ո-ծմլսր Եւե,
 Տօ շհւլ Աօրբ և լոշհբիւօշ Դիւծհլմ,
 Ա՛ր ծօ շհւլ Աօնհն լիշհեհն լեւի-ժիւրիշ !

Տօ շհւլ, շօ տրմւշի, ճո լիւճիտճ ճճօւլլե,
 Տօ շհւլ Անե և ոճմլր շրմե,
 Տօ շհւլեճճար Օճիտ ոճիտար ճր ճոնլօճ,
 Տօ շհւլեճճար ճոնրբ ճո ճիւրոն լճո տ-լմեիե.

Cliona appears to have had another establishment on the mountain of Carrigalea, in the county of Clare. She was, however, but a provincial ruler, for "the paramount fairy queen of Ireland, was Maidib, that is, mortifying the d, Maib, pronounced Meiv, by a common metathesis of v for b in Irish. From this country the appellation was conveyed to Scotland, and thence to the north of England. There Shakspeare found our Maib, and espoused her, Mab, to Oberon, as his Fairy Queen." This has escaped the poet's *learned* commentators.

² William dall (or the blind) O'Heffernan, the author of this allegorical poem, was a native of the county of Tipperary, and appears to have been living, an old man, within the last fifty years. He composed many poetical pieces which are deservedly popular, but, if he had left no other than the present, it would in itself, be sufficient to rescue his memory from oblivion, and stamp him with the name of poet. The original is adapted and sung to the Irish air, "Staca an Mhargaidh," or the "Market Stake," (which may be seen in Bunting's collection of Irish Music, p. 69,) but, in the translation, it was found impracticable to retain the air without falling short of the beauty of the original.

The machinery (if the term be allowable,) of this ode, or the vision introduced by the poet, has been a favorite form of composition with our later bards. They delighted in decorating these visionary beings with all the charms of celestial beauty; and in this respect, our author appears to have been no mean proficient. His description is heightened with all the glow and warmth of the richest oriental colouring, and the sentiments and language are every way worthy of the subject. "Nothing," observes the ingenious and learned Arthur Browne, formerly Fellow of Trinity College, Dublin, "marks more strongly the apathy of some musicians, than their perfect indifference about the words that accompany music. We have had all the polite world lately singing infantine words to the finest music.—To me, sublimity of words adds infinitely to

sublimity of music, by infinite associations of idea ; so in the pathetic ; can it be otherwise where there is any soul.”—*Sketches*, vol. ii. London, 1798.—That a similar opinion was entertained and acted upon by our bards, all their compositions afford abundant evidence.

³ “ *The virtue—the emprise—in days of yore
That Banba nurtured.*” —

Banba—one of the early names of Ireland—*Imr̃ b̃Anb̃A ñA m̃-b̃An*—Banba, isle of beauteous women.—The book of *Drom-sneachta*, followed by the *leAbhAr̃i ȚAbhAl̃A* or Chronicle of Invasions, two ancient historical works in Irish, give the particulars of these primitive names. These venerable volumes lie, however, unheeded among the mass of our unknown unpublished manuscripts.

⁴ “ *Or Ceirnit—————who——
——bade the crystal current of the stream
Heave into life the mill’s mechanic frame.*”

Ceirnit, one of the mistresses of Cormac, monarch of Ireland, about the beginning of the third century, induced that prince to send to Scotland for a skilful mechanic, by whom she caused to be built the first mill erected in Ireland. The circumstance is fully detailed in Keating ; and it calls to our recollection, that the old Irish manuscripts contain many creditable notices of the early state and history of Scotland, not elsewhere to be found. With one in particular, I shall take the liberty of troubling the reader. In the “sealed” MS. library of Trinity College, Dublin, there is a copy, (written on vellum, at least six hundred years,) of a yet more ancient tract, entitled “*ȚȚAl̃Al̃Amh̃ Añ d̃A ȚhuAl̃dh̃,*” —*The Dialogue of the Two Sages*, a correct transcript of which, (formerly the property of my lamented friend John Mac Namara, of the county of Clare, an excellent Irish antiquary and linguist,) is now in my possession. It is written in a language or dialect as old as that used in our Brehon laws, with an interlined gloss ; and

records a contest which took place, about the time of the birth of our Redeemer, between *Néide* the son of *Adhna*, and *Ferceirtne*, *file*, or the poet, for the *Ollamh's* (or chief professor's) chair of Ireland. In the *Reimsgeul*, or Preface, we are informed that the former went to *Albain* (Scotland) to learn wisdom,—“*Do luadh íarúmh an mac rin do phoighlíam eizre i n-Álban* ;” but the word *eizre*, may be also rendered, knowledge, philosophy, or poetry. Here then are two Irish fragments of early date, which shew that Scotland was anciently, as it is at the present day, distinguished for poetry and philosophy; but it is feared that this notable discovery will be lost on the present professors of the “modern Athens,” who, with philosophic pride, proclaim the barbarity of their own Gaelic ancestors, and reject the authority of our Celtic manuscripts.

“ *My name is Cliona, the beetling side
Of the tall rock my home.*”

“ *Ir me-rí Clíodhna ó tháirbh ná cárúiríze.*”

Cliona had two habitations, but which of them she alludes to here is doubtful. In this respect, her answers somewhat resembled those of the famous pagan oracles of olden time, and indeed, the whole of her revelation seems cast in the same mould. Even to this day, England's fiat for Irish freedom seems as hopeless as ever.

“ *Martin's followers rave.*”

“ *Y'lochd Mhártaín mhálúighche.*”

The Devil and Doctor Martin are generally associated in our native proverbs. Henry the 8th, is sometimes added to make a trio. Indeed, it would be difficult to say which of the three is most generally detested in Ireland, but some are of opinion, that Henry and his immediate descendants, having inflicted more evils on the country than both the others, he seems entitled by way of pre-eminence to the distinguished association which has been rather gratuitously conferred on the great reformer.

CANTICLE OF DELIVERANCE.

¹ This spirited Jacobite song was composed by Andrew Magrath, the witty and eccentric *Mangaire Sugach*, as were also the drinking stanzas, p. 192, first vol. of this work. He was a native of Limerick, and author of numerous poems and songs of a jovial, amatory, and political nature, which are current and popular, chiefly in the Province of Munster. As a poet, he not only excelled the mob of English gentlemen who formerly wrote with ease, but also many of those whom Doctor Johnson has designated English poets. He led a wandering sort of life, and was much dreaded for the caustic severity of his wit. His habits and writings closely resembled those of Prior. Like him, the *Mangaire* "delighted in mean company. His life was irregular, negligent, and sensual. He has tried all styles, from the grotesque to the solemn, and has not so failed in any as to incur derision or disgrace."—*Johnson*. Our bard was living within the last 40 years, and died at an advanced age.

² "Too long have the churls in dark bondage oppressed me."

We have already noticed p. 119, the expressions of derision used by the Irish towards their unwelcome visitors, the English invaders, whom they contemptuously called the impure refuse of the ocean, "*Impurum maris ejectionum*"—*Rutgeri Herman, Brit. Mag. p. 379*.—"Bos ubi Scotus erat," was likewise a common phrase among them. Some curious instances of the use of the term "Churl," are recorded. When Athenry, in the County of Galway, was burned in 1596, by *Hugh ruadh O'Donnell*, one of the Irish leaders who was requested to spare the church as it contained the bones of his mother, replied, "I care not even were she alive in it, I would sooner burn them both together, than that any *English churl* should fortify there." O'Nial, Earl of Tyrone, when marching by Castlemore in the County of Cork, in the year 1600, on his way to Kinsale

to support the Spaniards, enquired who lived in a certain Castle? Being told that it belonged to Barrett, a good Catholic, whose family had been possessed of the Estate for above 400 years; O’Nial exclaimed, “No matter, I hate the *English churl* as if he landed only yesterday.”—No one can be surprised at these strong expressions of National animosity, who is at all acquainted with our history since the arrival of the English.

³ “*Save Donn and his kindred.*”—

Donn, one of the sons of Mile, or Milesius, according to *Eochy ua Floinn*, a poet and historian, who died A.D. 984, (and of whose compositions there are several still remaining of great value,) was cast away with his companions on the *Duchains*, to this day called *Teach Duin*, or Donn’s Mansion, in the West of Munster. In succeeding ages, Donn was exalted by our bards to the rulership of the Fairies of that district, and in that capacity he appears to have taken a particular interest in the subsequent affairs of Ireland. As he defied the vigilance of the priest and bard hunters, several prophetic-political songs have been attributed to him, or rather to his inspiration or revelation communicated to our poets. The present song is one of this character.

⁴ “*But Phelim and Heber whose children betrayed it.*”

This alludes to the renegade Irish who joined the common foe, and of that class, from the days of the infamous Mac Morrough, who invited over the Anglo-Norman auxiliaries to his aid, our Annals have damned many to everlasting fame. Indeed, so effectually did the settlers pursue the Machiavelian policy, “divide and govern,” that it gave rise to the disgraceful adage, “put an Irishman on the spit and you will find another to turn him;” but, be it remembered, that the son of the settler was generally the turnspit. Espionage and deceit were the invariable rule of English conduct towards the unfor-

tunate Irish. The last, and it is hoped it will be the last, signal act of treachery in Ireland was committed by the descendant of a settler, Colonel Henry Luttrell, who "sold the pass" at Limerick to King William's forces. Lord Westmeath afterwards endeavoured, but ineffectually, to acquit this unhappy man of the charge; see Ferrar's *History of Limerick*, 354. He survived, an object of general execration, until the year 1717, when he was shot in a sedan chair in Stafford-street, Dublin. The following Epigram was composed on his death—

If heaven be pleased when mortals cease to sin,
And hell be pleased when villains enter in,
If earth be pleased when it entombs a knave,
All must be pleased, now Luttrell's in his grave.

* *Samhain*, the 1st of November. "The festival of *Samen*, or *Baal-samen* is called the *Oiche-samhin* by the ancient Irish. Pliny remarks, that the Druids counted their years not by days, but nights. The Irish word *Coigtighois*, meaning a fortnight in modern acceptation, means really *Coig-deagoiche*, or fifteen nights, shewing that the Pagan Irish counted lunations of thirty days, and divided them into two periods of fifteen nights each."—*O'Conor Cat. Stow MSS.* p. 25.

* " *The treaty they broke.*"

This alludes to the treaty of Limerick. So much has been said and written about this celebrated breach of military honor and political faith, that it only remains here to observe, that no single circumstance connected with the affairs of these Islands tended so much as this to estrange the minds of the Irish people from the English government, particularly during the last century. Even the massacres at Mullamast, the carnage at Drogheda, and the murders of the Scotch at Glenco have been forgotten, but this unparalleled dereliction of all principle is still remembered with horror.

⁷ “ *Shall the gorged Goat.*”

This is one of the contemptuous epithets before alluded to. The following Epigrammatic stanza is expressive of the feelings conveyed in the text.—

Ծիծրէ ճշար ծառայչիօր ճիւ ճշար ճի,
Թական չան ի՞նչ ճիւ Գիւրի ճ'ր ճիւ ճ շնճմի,
Չիւ ճո թէ ի՞նչ ճիւ միւրոն ճիւ ճիւ ճիւ ճիւ ճիւ ճիւ,
Ճո ճիւ ճիւ ճիւ ճիւ ճիւ ճիւ ճիւ ճիւ ճիւ ճիւ.

May banishment and desolation light on him, may the plague
and pains without remedy seize his veins and bones,
Who would wish well to the English race,
They who exiled the offspring of Ir and Heremon.

THE EXPECTED OF IRELAND.

¹ Ben-Edar. The ancient name of the hill of Howth.—The English, although as a Nation they might truly say with reference to Ireland,

“ *Nec tecum possum vivere nec sine te.*”

I cannot with thee live nor yet without thee.

have ever been more ready to censure than to praise both ourselves and our country. This is a deplorable national failing, and one which a high minded and “thinking” people should be ashamed of, for to say the least, it is somewhat ungrateful. But it is hoped, that time may, in its own good season, overcome this rather ungenerous propensity. Our “Bulls” and “Brogue” have always proved inexhaustible sources of merriment to our English friends, and even the simple sounds of our old language have been particularly obnoxious to their “ears polite.” Of

this a memorable instance remains on record.—“ His Majestie (Charles II.) taking notice of the *barbarous* and *uncouth* names by which most of the townes and places in his Kingdom of Ireland are called, which hath occasioned much damage to divers of his good subjects, and are very troublesome in the use thereof, and much retards the reformation of that Kingdome. For remedy thereof is pleased that it be enacted that the Ld. Lt. and Councell shall and may, advise of settle and direct, in the passing of all letters pattents in that Kingdome for the future, have *new* and *proper* names more suitable to the English tonguc may be inserted with an alias for all Townes, Lands, and places, in that Kingdome, that shall be granted by letters pattents, which new names shall thenceforth bee the only names to be used.”—This notable plan, however, failed, and the patentee regicides objected not to the Irish lands, because of their “ barbarous and uncouth names.” On the contrary, they resorted to every species of force, fraud, and perjury, to wrest them from the ancient possessors. On this subject the strange and unexpected avowals of the late Earl of Clare,* who was Chancellor of Ireland when he made them, deserve particular attention.

His lordship was descended from the old sept of the *Clan-Gibbons*, and was the best friend to the English interest in Ireland, that these latter times have produced. Against this clan our Irish bards have been bitterly invective. The following stanza is taken from a satirical poem written by Angus O'Daly, called *Án t-síor níl níl níl*, or the *báird mórda*, about the year 1600.

911 fhuil féaluz nách d-téid ari z-cul,
 21cht féaluz Chriost le cloinn Zhiobúin;
 beáz an síth á m-beith mál tál,
 21 fál ari oí zách aonlál.

The sternest pulse that heaves the heart to hate,
 Will sink o'erlaboured or with time abate;
 But on the clan Fitz-Gibbon Christ looks down
 For ever with unmitigated frown—
 Did mercy shine! their hearts envenomed slime,
 Even in *her* beam, would quicken to new crime.

“It is impossible,” says he, “to defend the acts of settlement and explanation. Seven millions, eight hundred thousand acres of land were set out under the authority of this Act, to a motley crew of English adventurers, civil and military, nearly to the total exclusion of the old inhabitants of the Island; many of whom, *who were innocent of the rebellion*, lost their inheritance. A new colony of new settlers, composed of all the various sects which then infested England, Independents, Anabaptists, Seceders, Brownists, Socinians, Millenarians, and Dissenters of every description, many of them infected with the leaven of democracy, poured into Ireland, and were put into possession of the ancient inheritance of its inhabitants: and I speak with great personal respect of the men, when I state that a very considerable portion of the opulence and power of the Kingdom of Ireland, centers at this day in the descendants of this motley collection of English adventurers. The whole island has been confiscated, with the exception of the estates of five or six old families of English blood. No inconsiderable portion has been confiscated twice, or perhaps thrice, in the course of a century. The situation therefore of the Irish nation at the Revolution stands unparalleled in the history of the inhabited world.” Such were the novel statements made by this noble Earl, in the Irish House of Lords, on the 10th Feb. 1800, to induce a Legislative Union between Great Britain and Ireland. They are here introduced as forming a tolerable comment on our Jacobite Relics. After

The following well known epigram is added, to enable the classical reader to judge between it and the foregoing production of the Irish bard:

Vipera Cappadocem nocitura momordit, at illa
Gustato periit sanguine Cappadocis.

A viper bit a Cappadocian—fain
Her curdling poison through him to distil,
But the foiled reptile died—her victim's vein
Had poison subtler than her own to kill.

their perusal, the most prejudiced must hesitate, and, perhaps, even excuse the feelings so warmly expressed throughout these National effusions by our indignant bards.

² “ *O’er bright Sliev-na-mcn and Knock Greny will wake.*”

Two well known hills in Tipperary and Limerick.

³ “ *When with Una her Donald’s united again.*”

By Una (Winifred) and Donald, were meant Ireland and the exiled Prince.

⁴ But the four great septs mentioned here, the bard intended to represent the whole body of the ancient Irish, who were ready to espouse the cause of “The King.”— $\text{M}\acute{\alpha}\text{c}\text{-c}\acute{\text{o}}\text{n}\text{-M}\acute{\alpha}\text{r}\acute{\text{a}}$ in the original, should be $\text{M}\acute{\alpha}\text{c}\ \text{M}\acute{\alpha}\text{c}\text{h}\text{z}\text{h}\acute{\alpha}\text{m}\text{h}\text{n}\acute{\alpha}$. The particular acts of delinquency of the other personages named in this stanza, have not been ascertained.

⁵ “ *Then shall Sabia rejoice.*”

By Sabia is meant Ireland. Our patriotic monarch Brian Boroimhe, had a daughter of that name.

⁶ “ *The magical pillar where Garret lies sleeping.*”

Garret Fitzgerald, the great Earl of Desmond, killed in 1582. He is supposed by the country people, even to this day, to be bound to an enchanted pillar in Lough Gur, a lake nine miles south of Limerick. They report, that at the end of every seven years he may be seen riding on the lake, mounted on an enchanted charger, and that when his horse’s shoes, which are made of silver, shall be worn out, he will return to life, and destroy the enemies of Ireland. The story of this powerful Earl and his tragical end may be seen at large in our History. It may here be added, that Daniel Kelly, Queen Elizabeth’s “well beloved subject and soldier,” who cut off his head, was rewarded with a pension of £20. a year for that

service; but he was soon after hanged at Tyburn. For such or the like services as those of Kelly, some few of the bribed and renegade Irish were graciously called the Queen's "loving subjects," but such or the like fate as that which he deservedly met with, generally terminated their labours and their lives.

LAMENT OF THE GAEL.

¹ The Gael—the ancient Irish.—In this fine ode the Bard has, with a master hand, introduced the most signal interventions of the Divine Power and Mercy, as examples to support his countrymen in their afflictions, and to inspire them with a hope of future deliverance. With these views he points out the preservation of *Noah* in the deluge; and of the Prophet *Jonah* in the deep; the passage of the Children of Israel through the Red Sea; the patience and Divine approval of holy *Job*; the penitence and pardon of *Longinus*; the great atonement of our Divine Redeemer, and the miraculous raising of *Lazarus* from the dead. This is one of the noblest purposes to which poetry can be applied, and is in perfect accordance with the inspired effusions of holy writ. It is much to be regretted that the name of the bard has not survived, if it were only to lead to the recovery of any more of his compositions.

² “ *The Land of Con.* ”

This may either allude to the whole of Ireland, from the Monarch *Con*, who ruled early in the second century; or to the northern half, called *Leath Cuinn*, from the division of the island between that Monarch and *Eugenius* king of Munster, which will be found fully detailed in our Histories.

' THE PROPHECY OF DONN FIRINNEACH.

Donn has already been introduced to the reader, p. 129. Here he again appears in the character of a Prophet, with the title of *Firinneach*, or the truth teller, annexed to his name; but if his claim to that character may be judged of from the result of his predictions in the present ode, it rests on very slender foundations. Not one of them has been fulfilled, although it must be confessed, that they have been conceived in a lofty and poetic strain, and delivered with a tone and decision not unworthy of one inspired. Of a far different nature was the following Prophecy of Breacan, one of our ancient saints, a venerable body of men, whom in this age of philosophy and refinement it is unfashionable to mention, except to deride their virtue and piety under the names of weakness and superstition. This prediction has been fulfilled in every point, centuries after it was delivered.

ΤΙΖΕΑΙΔ ΖΕΙΝΤΙ ΤΑΙ ΜΟΥ ΜΕΑΝ,
 ΜΕΛΙΤΖΕΑΙΔ ΑΙΡ ΠΕΛΕΑΙΒΗ ΕΙΡΕΑΝΝ,
 ΒΟΔΗ ΑΛΤΗΑΙΒΗ ΑΒ ΑΙΡ ΖΑΧ ΑΙΛ,
 ΒΟΔΗ ΑΛΤΗΑΙΒΗ ΠΙ ΡΟΡ ΕΡΑΝΝ.

Erin's white crested billow shall sleep on the shore,
 And it's voice shall be mute, while the spoilers glide o'er;
 And the stranger shall give a new priest to each shrine,
 And the sceptre shall wrest from her own regal line.

² Owen O'Rahally the author of this ode has been already noticed in page, 124.

³ "—— *these wolves perfidious, forsworn.*"

Here again are meant the English adventurers. A bard

describing one of them, who seems to have been a scourge in the country, has the following stanza.—

Չն մհծյա՛կ ճլե՛կ չի՛ծի մօր ճ ն՛ճալլ,
 Վի՛ն եւծի ճա՛ջե ճեհտ ճեն ճու՛ճն ;
 Վի՛ն ճի՛շ ճեհտ ճեն եհե՛ճեհ ճար ճո ճար,
 Չեհի՛յր աճոմ ճօ եւեհտ ճո ճոմբի՛ր.

The wolf howls savagely, but seek his lair,
 One cub and one alone is nurtured there;
 The choaking bramble one lone blossom bears,
 Tell it abroad and let him hope who hears.

The meaning is, that the individual in question, whom the bard has designated as a wolf, from his rapacity and cruelty, had but one son. Hence a hope is held out that the future ravages of the family would not be so great as if there was a numerous brood.

⁴ By the “Brickler” was meant Prince James Francis Edward, son of James II. He was so called by the Irish bards, from the many reports industriously spread throughout England at the time of his birth, that he was a supposititious child, and amongst others that he was the son of a *Brick-layer*.

⁵ “*And the false ones that knelt not where God’s own priests adored.*”

With every respect for the Protestant Church of Ireland and its ministers, it has been doubted, whether the latter, as a body, really believed the doctrine which they professed. The best proof of conviction in religious opinions is an earnest endeavour to disseminate those opinions in order to bring people over to the truth. This has never been attempted by the Protestant divines in Ireland. On the contrary, every measure which could

render their doctrine odious, seems to have been studiously resorted to. Hence the words of our text. It may therefore be concluded, that as England is now a Protestant, and Scotland a Presbyterian, country, so Ireland is, and ever will continue to be, pre-eminently Catholic. If space permit, some curious illustrations of the facts here stated may be given.

SHANE BUI.

The air of this song is more generally known than the origin of its name. Shane Bui, means, literally, Yellow or Orange Jack, (the John Bull of former days,) there being no other word in Irish to express the latter colour. It was an appellation given by the Irish to the English followers of William III. in Ireland. Hence the term Orangemen.

¹ SHEELA NA GUIRE.

By the rhetorical figure Metonymy, this name is here put for Ireland. It has before appeared that *Grana Uile*, *Roisin Dubh*, and several others have been similarly used by the Irish Bards. The orthography, Sheela na Guire, is retained because it is better known than the literal translation of the original name, viz. Sheela (or Cecilia) O'Gara, and the poetical reader will immediately perceive the necessity in this instance for adopting the common orthography and general mode of pronunciation. Sheela has been always esteemed one of our best political songs, and may be pronounced at least equal to Colonel Mac Gillarry, which Mr. Hogg, no bad authority, considered as the best Jacobite song of Scotland. It seems to have been a favorite with the exiled Irish. The printed copy has been taken from one transcribed in France in the last century. The tune is lively and popular.

² “ *On the height of Lisgreny, cried Daniel O’More.*” ³

Lisgreny is a well-known hill in the South of Ireland. Of the individual O’More, here named, I have not been able to trace any particulars. This distinguished Irish family has been already alluded to.—*Vol. I, p. 114.*

⁴ “ *O’Brien of Ara*———”

A branch of the great family of that name, descended from *Brian Ruadh O’Brien* prince of Thomond, who was expelled from his Territory in the early part of the fourteenth century, and settled in the district of Ara, in the N. W. part of the present County of Tipperary. This circumstance is fully detailed in the *Κάττιρίμ Τοιμδελβηκίτς*, or “Catalogue of the battles of Turlough, being valuable annals compiled in Irish by John Mac Craith, in 1459, containing an account of the wars of Thomond, from the landing of Henry II. to the year 1319. A fine copy of this scarce and curious work in the possession of the writer, will, he hopes, be published by a patriotic member of the O’Brien family, as an honorable record of the bravery of his countrymen and ancestors.

⁵ “ *The laugh of her heart.*”

This is literal, and according to the usual meaning of the word *ζάιρι*; but it might also be rendered, a shout, rejoicing, burst of joy.

⁶ “ *When the Major, the gallant, the graceful, the brave.*”

The person here alluded to, and so highly extolled, is supposed to have been a member of the O’More family.

⁷ *Λοίμηιελγ*, more correctly *Λιμηιελγ*.

⁸ “ —— *when I think of the wretch.*”

Either Cromwell, or William III. The original, *ζμουζάχ*, however, seems to indicate the latter, as bearing on his per-

sonal deformity. The affair of Glenco in Scotland, and the subsequent violation of the articles of Limerick, rendered him an object of aversion to the Irish.

¹ GRANA WEAL.

Or more correctly *Graine Uile*. Grace O'Maley, mother of Theobald, the first Viscount Mayo. Lodge, in his Irish peerage, informs us, that "Mac William" (whom Sir Henry Sidney, on 28 April, 1576, informed Queen Elizabeth he "found verie sensible, though wanting the *Englishe* tongue, yet understanding the *Lattin*,") married *Grana-na-Male* daughter of Owen O'Maley of the *Oules*, an ancient Irish Chief, and widow of O'Flaherty. A lady much renowned among the natives of Conaught, who relate many adventures and remarkable actions of her courage and undaunted spirit, which she frequently performed on the sea."—*vol. iv. p. 235*.—For a curious account of this famous Heroine, and her visit to Queen Elizabeth, see the *Anthologia Hibernica*, *vol. ii. p. 1, and iii. p. 340*.—Her name has been frequently used by our Bards, to designate Ireland. Hence our Countrymen have been often called "Sons of old Grana Weal."

² This fine Jacobite relic was composed by John Mac Donnell, one of the most eminent of our modern Bards. He was born in the year 1691, in O'Keefe's Country, near Charleville, in the County of Cork, and was known by the name of "*Claragh*," from the residence of his family, which was situate at the foot of a mountain of that name, between Charleville and Mallow. The following account of this Bard is taken from O'Halloran's introduction to his *History of Ireland*.—"Mr. Mac Donnell, a man of great erudition, and a profound Irish antiquarian and poet, whose death I sensibly feel, and

from whom, when a boy, I learned the rudiments of our language, constantly kept up this custom, (*i. e.* public sessions of the poets, at stated times, to exercise their genius.) He had made valuable collections, and was writing in his native tongue a history of Ireland; but a long sickness prevented his finishing this work. He proposed to some gentlemen in the County of Clare, to translate Homer into Irish; and, from the specimen he gave, it would seem, that this prince of poets would appear as respectable in a Gathelian as a Greek dress. But the death of the late Mac Namara put a stop to this attempt. This learned and worthy man died in the year 1751, near Charleville, and I have never since been able to find how his papers were disposed of, though I am told he left them to me.” —Though grateful to Mr. O’Halloran for preserving even these few particulars, yet the feeling would be greater, had he saved the papers to which he has alluded. They could not have been confided to better hands, and there can be no doubt, but they were well worthy of preservation.

The Bard was interred at the old church yard of Ballyslough, near Charleville, where the following inscription may be read on the humble flag that covers his remains.—

†
IHS

Johannes Mc. Donald, cognominatus
Clárach, vir vere Catholicus, et quibus
linguis ornatus, nempe Græca, Latina et
Hybernica: non Vulgaris Ingenii poeta,
tumulatur ad hunc Cippum. obiit Ætatis
Anno 63, Salutis 1754.

REQUIESCAT IN PACE.

In a subsequent part of this volume will be found an Elegy written on his death. Many excellent productions of his, are

To crush the strong—the resolute to quell,
*Daun** sweeps the battle-field, a deadly spell;
 Begirt with hosts, a terrible array;
 Blood paints his track—and havock strews his way—
 The Lion's courage, and the Light'ning's speed,
 His might combines—from each adventurous deed,
 With haughtier swell dilates the Conqueror's soul;
 Like volum'd thunders deep'ning as they roll—
 Bards from his prowess learn a loftier song—
 And glory lights him through the ranks along.

In politics, Mac Donnell was a “rank” Jacobite, and on more occasions than one he saved his life by hasty retreats from his enemies, the Bard-hunters. He moreover inherited all the hatred of his race for the “Saxon Churls.” The treatment of the brave Irish General, Mac Donnell, better known by the name of *Mac Allistrum*, (whose *march* is yet remembered in Munster,) of our poet's name and family, who was basely murdered in 1647, at Knockrinoss, near Mallow, by the troops of the brutal renegade, Inchiquin, helped to embitter the poet's mind against the English. His muse never seemed so delighted as when holding them up to the scorn and derision of his Countrymen. His poem on James Dawson is a *chef d'œuvre* in the bitter and sarcastic style. Among other productions, the present verses to the air of *Grana Uile*, and the “Lament,” which follows, have been always admired. It may be necessary here to observe, that a custom prevailed among our modern bards, to supply stanzas, particularly of a political nature, for the finest national tunes; and these compositions, in general, supplanted the older words, which fell into disuse and were soon forgotten. This was the case with respect to *Grana Uile*. The original words of this far-famed song I have, however, recovered, and here present them to the Irish reader.

* Leopold Count Daun, Field Marshal. This was written before he was appointed to the command of the Austrian Armies.

Յ Ի Ա Յ Գ Գ Ե Մ Ի Ա Օ Լ.

Իր ԲԱՆԺԵԱՐԵԿԱ Վ՛ր ո՞ր ԴԱՆԻՆԵԱՅԵԿ ԲԵԻԾԻ ՅԻՂԻՆՆԵ
ՄԻՔԷԼ,

ՄԱՐ ԾՕ ՇԱՆԼԱԻԾԻ ԴԻ ԲԱՇԵԱԴԱ Վ ԲՃԻՐԾԵ ԲԷՄ ;—

՛Կ է ՇԱՆԼԱԻԾԻ ՄԵ ՎՅ ՅԻԱՎՅԱՅԵ ՈՎ Ի-ՆԻՆԵ Վ ԲՃԷՐ,

ՅԱՐ ԲԱՇԵԱԾԻ Վ ԲԱՆ-ՇՈՐԱՅ ՎՅ ՅԻՂԻՆՆԵ ՄԻՔԷԼ.

Ձ՛ր ԲՕԲԱՐԱՐՕ ! ԾՕԲԱՐԱՐՕ ! ՅԻՂԻՆՆԵ ՄԻՔԷԼ !

ԲՕԲԱՐԱՐՕ ! ԾՕԲԱՐԱՐՕ ! Վ ՅԻՂԻՆՆԵ ՇԼԷԻԲԻ՝ !

ԲՕԲԱՐԱՐՕ ! ԾՕԲԱՐԱՐՕ ! ՅԻՂԻՆՆԵ ՄԻՔԷԼ !

Ձ՛ր ՄԱՆԱ ԲԻ-ԲՃՅԻ ՄԵ ԼԵ ԲՅՅԱԾԻ Ի ԵՎ ՄԷ ԲԷԻԾԻ !

ՇԱՐԻ ՄԷ ՎՈՐ ԴՅՈՅՕԼ Ի, ՅԻՂԻՆՆԵ ՄԻՔԷԼ ;—

ԴԻՎՕԼ ՄԵ ՈՎ՛ր ԴՅԱՄԱՐԱՅԵ ՅԻՎԾԻ ՄՕ ՇԼԷԻԲԻ :—

ՁԻՐ ԲԻՈՐՅԱԼԵ ՎՈ ԾՐԱՐ ԼԵ ԲՂԻՆՆԵ ՎՈ ԼՔԷ,

ԲԻԾԻ ՇԱՆԿԵ Դ՛ր ՎՈ ՄԱՆԿԵ ՎՐ ՅԻՂԻՆՆԵ ՄԻՔԷԼ.

Ձ՛ր ԲՕԲԱՐԱՐՕ ! ԾՕԲԱՐԱՐՕ Վ ՅԻՂԻՆՆԵ ՄԻՔԷԼ !

ԲՕԲԱՐԱՐՕ ! ԾՕԲԱՐԱՐՕ Վ ՅԻՂԻՆՆԵ ՇԼԷԻԲԻ՝ !

ԲՕԲԱՐԱՐՕ ! ԾՕԲԱՐԱՐՕ ! ՅԻՂԻՆՆԵ ՄԻՔԷԼ !

Ձ՛ր ՄԱՆԱ ԲԻ-ԲՃՅԻ ՄԷ ԼԵ ԲՅՅԱԾԻ Ի ԵՎ ՄԷ ԲԷԻԾԻ !

Another relic of early Jacobite song, the *Drimin dubh, O!* may not improperly accompany the foregoing. Under that name, by rather a forced allegory, was meant James Charles Edward.—

³ “ *His revenge cannot sleep and his guards will not flee.*”

The original does not, perhaps, warrant the above expression, which might be considered an invidious allusion to the desertion of General Hamilton’s infantry, at the Boyne.

⁴ “ *The Scots, the true Scots*” —

This may allude to the ancient name of the Irish, or more likely to their fidelity to James, in opposition to the treachery of the Scots to his father.

⁵ “The Irish scholar who thinks this version over wrought, may be better satisfied with—

“ *The long-gorg’d adventurer shall pine for a meal,
Driven hungry and houseless from Grana Weal.*” — T.

¹ CLARACH’S LAMENT.

This excellent Jacobite song has been alluded to in the notes to the last. It was written to the popular air of “The white Cockade,” but the reader, or rather the singer, will easily perceive that the time must be slow, and the expression, almost throughout, pathetic. The Scotch claim the air, as “My gallant braw John Highlandman.”

² This was an epithet of opprobrium in frequent use with the Jacobites, and applied by them to the House of Hanover, by a mal-pronunciation of the family name of that Royal stock.

³ This comparison of the youthful chevalier to the renowned heroes of Irish lore, from whom he was descended, is peculiarly happy, and was well calculated to excite feelings of sympathy in his favour. A French writer, describing the prince and his sister, after alluding to the opinion of Plato, that “the soul

frames its own habitation, and that beautiful souls make to themselves beautiful bodies," says, "on both their countenances were divinely mingled the noble features and lineaments of the Stuart's and the D'Este's, and beauty triumphed over both, with this only difference, that in him it was more strong and masculine, as becoming his sex; in her more soft and tender, as suiting with hers; in both excellent and alike." Our bard's description of the young Prince has been much admired.

¹ THE FAIR HILLS OF IRELAND.

"Sure," says Spenser, "it is a most beautiful and sweet Country as any under Heaven." "Once," adds Johnson, "the seat of sanctity and learning." "A land," says our illustrious Grattan, "for which God has done so much, and man so little."

² "This indeed is a Country worth fighting for," exclaimed William III. when the beauties of the Golden Vale, in Kilkenny, burst on his astonished view; "and worth defending," replied one of his veteran opposers, who happened to be present. Yet, with a pusillanimity wholly incompatible with the character of the brave, William poured down his weightiest vengeance on the heroic defenders of that very Country, for no other crime than acting on the principle, that it was worth fighting for. This was the grand political error which intailed incalculable evils on these Islands for more than half a century after. It strengthened Catholic France, and enervated Protestant England, the latter expending millions to uphold a tribe of reformed ascendancy men in Ireland to *oppress* the defenceless Catholics. With reference to William, I will not stain my page by noticing the *secret* services for the profligate grants of this land "worth fighting for," made by him to his Dutch favourites, although on that *dark* subject, some documents

might be adduced, as curious as any that Burnet had recourse to, when he wrote the suppressed passages of his history.—*See Routh's genuine Edition, Oxf. 1823.*

³ “ *Have wrung reluctant praises from the foe.*”

“ Cursed be the laws which deprive me of such subjects,” cried George II. when he heard of the bravery of the Irish Catholic exiles at Fontenoy. This and a few other indications of humane feeling in that Monarch for the political degradation of the Catholics of Ireland, induced one of their bards to attempt his praise in English, as follows.—

ḶḶḶḶḶḶ ḿḶ ḱḱḱḱḱḱ ḿḶ ḱḱḱḱḱḱ George,
I'll toss off his health in a bumper at large,
By the Cross of Saint Patrick he's so very civil,
That the French and the Spaniards may go to the Devil.

However ludicrous this Irish attempt at English versification may appear, yet the sentiment which it endeavours to convey is one that deserves the serious attention of our rulers.

¹ THE EXPULSION OF SHANE BUI.

A sensible Scotch writer used to say, that if the composition of the songs of a country were left to him, he cared not who made its laws. Hence Lord Wharton boasted, that he rhymed King James out of Ireland by the old Williamite ballad *Lilliburlero*: and Bishop Percy noticing that song in his *Reliques* of ancient English poetry, (where, by the bye, within the compass of a few lines, this Christian Divine found room for the hacknied terms “furious papist, bigotted master, violence of his administration,” &c.) quotes his brother prelate, Bishop King, to shew that it “contributed not a little to the great revolution of 1688!” The effects, real or fancied, thus

ascribed to these droggrel rhymes, (which were written by the author of the “Irish Hudibras,”) may enable the reader to form an idea of the influence which our Jacobite songs must have had on the people of Ireland. Clothed in the language of the Country, which was always regarded and still is cherished with national enthusiasm, and addressed to the religious and political feelings of the multitude, these songs helped, in no small degree, to counteract the effects even of the penal laws. They were transmitted from sire to son, and imprinted on the memory with nearly the same degree of reverence as the doctrines of Christianity. Hence the Catholics and Protestants were as much separated and prejudiced against each other in Ireland, as were the Israelites and Egyptians in Egypt, under the rule of Pharaoh.

The present song, which promised the expulsion of the sasanagh Shane Bui, was, for that reason, a general favourite. It is said to have been composed by Ellen Quilty, a fair Munster Lady, but this was probably a nom-de-guerre, assumed by some bard to avoid detection.

1 JOHN O'DWYER OF THE GLEN.

Josephus, in the seventh book of the Jewish war, relates, that after the profanation of the Temple of Jerusalem by the Romans, the voices of Guardian Angels were heard in the dead of the night, crying out through its inmost recesses, *Μεταβαινωμεν Εντευθεν* “let us depart hence.”—So, in the seventeenth century, when Ireland was subdued, more by clerical cabal and treachery, than by the arms of Cromwell, a similar cry was heard throughout the devoted land, from the brave, betrayed, and deserted Irish leaders, who until then had been the guardian spirits of the country. One of these was Colonel John O'Dwyer, a distinguished officer who commanded in the Counties of Waterford and Tipperary, in 1651, and soon after

embarked at the former port with 500 of his faithful followers for Spain.—*Original Irish Privy Council Book*, 1651—4. On the occasion of his departure the present fine ode was composed, and it has ever since continued a general favourite, being well known in every part of Ireland. The air is an excellent specimen of our plaintive music. The opening of the first stanza describes the peaceable state of the country before the troubles, when a portentous calm prevailed, like the silence of death, or the awful stillness which generally precedes a hurricane, or the bursting of a volcano. The remainder of the stanza alludes to the ravages of the war. By the woman mourning over her geese, was meant Ireland lamenting her exiles, who were called *zeidh ríodhán* “wild geese,” because, like these birds “they flocked together in concert,” and made their annual emigration for foreign shores. The cutting down of the woods indicated the downfall of the ancient families. By the playful goat, mentioned in the second stanza, I should suppose was meant some Irish nobleman or leader, or probably, the lascivious exiled King himself, Charles II.

The description of the havoc by the enemy, and the desolation of the country, is throughout conceived in a high strain of poetical feeling.

At the period to which this poem relates, the animosity of the English against their Irish fellow subjects had reached its greatest height. Before this time horrible acts of atrocity are, no doubt, recorded, but they were in general local, or confined for the most part to individual tyranny; but never until now was the whole population of England simultaneously arrayed in deadly enmity against the Irish. A plan was proposed in the English Cabinet, dooming “the entire Irish race to exile or death, and Colonizing the Country with Jews. It was not humanity which checked this plan, but an apprehension that the chosen people of God would rival in commerce their Christian colleagues.”—*Russell's Letters by Duhigg*. This national frenzy was gradually and artfully excited by a few

designing men, who afterwards richly profitted by this madness of the many. Amongst other matters they represented the Irish as not entitled to the common rights of humanity; that, in fact, like Nebuchodonozor, they partook of the nature of the beasts of the field, having natural hoofs and horns like their master, the devil; and that a tail was no uncommon appendage to an Irishman's breech. The present generation will hardly believe, that stories like these were then received with implicit credit in England. In the poem of Hudibras we are told that

———tails by nature sure were meant
As well as beards, for ornament.

To this passage there occurs, in Nash's edition of that poem, the following note. "At Cashel, in the County of Tipperary, in Carrick Patrick church, (the cathedral on the rock of Cashel,) stormed by Lord Inchiquin in the civil wars, there were near 700 put to the sword, and none saved but the Mayor's wife and his son. Among the slain of the Irish were found, when stripped, divers that had tails near a quarter of a yard long. Forty soldiers, who were eye-witnesses, testified the same upon their oaths."—It is to be regretted that the names of these forty eye-witnesses were not given, as it is not unlikely but some of them might be traced among the famous ghost depositions of 1641, now carefully preserved in Trinity College, Dublin. Their evidence, however, with respect to the tails had all the effect that was proposed. It was as firmly believed by the vulgar English of that day, as Johanna Southcot's Shiloh is expected by many of the same class at the present. Accordingly in the very year (1647) in which Cashel was stormed, a book was published in London, which ran through several editions, recommending the indiscriminate murder of the Irish, without mercy. The following extract from this horrid book has few parallels among the most sanguinary records of mankind. — "These *Irish*, anciently called *Anthropophagi*,

man-eaters: have a tradition among them, that when the Devill shewed our Saviour all the Kingdomes of the Earth and their glory, that he would not shew him *Ireland*, but reserved it for himself: it is probably true, for he hath kept it ever since for his own peculiar; the old Fox foresaw that it would eclipse the glory of all the rest: he thought it wisdom to keep it for a Boggards for himself, and all his unclean spirits employed in this Hemisphere, and the people, to doe his son and heire, I mean the Pope, that service for which *Lewis* the eleventh kept his barber *Oliver*, which makes them so blood-thirsty. They are the very offall of men, Dregges of mankind, reproache of Christendome, the Bots that crawle on the Beasts taile. I wonder *Rome* itself is not ashamed of them.

“ I begge upon my hands and knees, that the expedition against them may be undertaken while the hearts and hands of our soul-diery are hot, to whom I will be bold to say briefly: Happy is he that shall reward them as they have served us: and cursed be he that shall doe that work of the Lord negligently! *Cursed be he that holdeth back his sword from blood!!! yea, Cursed be he that maketh not his sword starke drunk with Irish blood!!!* that doth not recompense them double for their hellish treachery to the English! *that maketh them not heaps upon heaps!! and their Country a dwelling-place for Dragons, an astonishment to Nations!* Let not that eye look for pity, nor that hand to be spared, that pities or spares them! and let him be accursed, that curseth them not bitterly!!!”

Within less than two years after this worse than Turkish manifesto, Cromwell landed in Ireland, with 10,000 men, all breathing slaughter. They soon made their swords “starke drunk with Irish blood,” and the awful results have been well described by our Bards.

As a relief from this appalling subject, I turn to our poem, of which I present the Irish reader with an additional stanza. There are many inferior verses current as part of it, but the following are, perhaps, among the best.—

Ծ'օրհանոն-յի շարժիչ, և տոնիկի իրազի 'նա քոնե,
'Յ' ու քնարի 'նա տար ծո քոնոքոն, և ինքնիկի մո տնար,
Ծոնոն արհառի ու քոնոն, ու ծեղքոնիկի մե ծե իրառ-
նեղ,

Չե՛տ լէջեալու ծօ բլլեաճի մա՛ր ծիրաճ ճա՛ր ճո՛ Բի-բէ՛ւր.—
 'Պո՛ւր օ՛ տէ՛ մէ՛ ճշմտեաճե՛տ, 'ր ճա՛ն ո-ծճն ծա՛միրճ բլլեաճի,
 Սօ ծիճ շիճճիճա՛րն օմե՛ի, բճշբա՛ճի մե՛ ճ'մ ծիճի՛շ,
 Կս՛ մուճի՛ ճշա՛ր Լեմբի՛ ճշ էս՛ ճշա՛ր ճա՛ն Եմաճի,
 Բճշբա՛ճի մե-րի՛ ճո՛ տ-բե՛լշ ճա՛ր ճո՛ ճա՛ Լո՛ ճո՛ բէ՛մ.

¹ BESIDE THE SUIR.

This fine River has been the theme of many a song. In the present allegorical poem the genius of Ireland appears on its banks, predicting “in sweet accents” the coming of the

——“hero, to sweep from the coast
The ruthless, false-hearted heretical host.”

No liberal, or well informed Protestant of the present day can be surprised at these strong expressions of the past, if he call to his recollection the cruel persecutions which the Irish suffered, and the sweeping confiscations of their estates since the days of Elizabeth. Until a recent period, arms and penal laws were the principal instruments of the Reformation in Ireland. With us it literally became the "holy faith of Pike and Gun." Is it then to be wondered at that this faith made no progress in Ireland, or that the people have expressed themselves of it and its professors in the language of our poem? Respect for the sacred name of religion and its ministers, of whatever denomination, here prevents serious developements,

from original documents, on this subject, which would fully justify these expressions, and shew that they were not the result of bigotry, but were wrung from an oppressed and persecuted people. No such feeling, however, exists towards the unprincipled legislature that left these defenceless victims bound and prostrate at the mercy of their fanatical foes. The “ferocious” laws against the Catholics of Ireland, so strikingly resemble those imposed by the Mahomedan Caliph Omar, on the Christians of Jerusalem, when he captured that city in 637, that, if the spirit of persecution were not always the same, it might be supposed that the Irish Parliament had the Moslem restrictions in view, when framing those laws.—See the History of the Turks for the following Articles, and the History of the Irish penal laws for more copious comments.

- 1st. “That the *Christians* (Hibernicè *Catholics*) shall build no new churches, and that *Moslems* (Hib. *Protestants*) shall be admitted into them at all times.”

[See the Irish Statute Book for similar restrictions.—The writer has frequently conversed with old people who attended the celebration of Divine Service, amid the ruins of monasteries and in lonely vallies and subterraneous caverns; and during its performance, it was usual to place a watch on the next adjoining eminence, to give warning of the approach of the Priest and Mass-hunters.]

- 2nd. “They shall not prevent their children or friends from professing *Islamism* (Hib. *Protestantism*) or read the *Koran* (Hib. *Bible*) themselves.”

[Even in the present year, 1827, a hot persecution is being carried on by high church landlords in many parts of Ireland, against the poor tenants, for not sending their *children* to Protestant schools.—As to *reading* in any shape, the Catholics were effectually deprived of that advantage, for all education was denied them.—See the several Acts against Popish schoolmasters.]

3rd. "They shall erect no crosses on their *churches* (Hib. *chapels*) and only toll, not ring their bells."

[See the Irish Statute Book.—Crosses erected on Catholic chapels in Ireland have been repeatedly prostrated according to law.—As to *ringing* or *tolling* bells, either was early prohibited, and wholly unknown until of late years.]

4th. "They shall not wear the Arab-dress, ride upon saddles, &c."

[The *dress* (Hib. *rags*) of the lower orders, (or according to their own phrase "the poor slaves") in Ireland, has become proverbial for its wretchedness. Their motly, and miserable appearance in this respect, once induced a witty foreigner to ask, if the English had not sent over all their old clothes to be worn by the Irish.—No Catholic dare ride a horse worth £5., and as for a *saddle*, that luxury was so rarely enjoyed, that its prohibition was considered altogether useless.]

5th. "They shall pay the highest deference to the *Mussulmans* (Hib. *Protestants*) and entertain all travellers for three days gratis."

[As for Catholic *deference* to Protestants generally, from a single example *disce omnia*.—In the town of Galway, the great majority of the Inhabitants was always Catholic, yet not one of them durst enter an open public building there, called the Exchange, with his hat on; nay more, while in it, he should remain uncovered, in the presence of his bouneted Protestant neighbour, as an acknowledgment of his *deference* to him, and of his respect for the "glorious" constitution. This degrading observance was strictly enforced, until James Daly (the grandfather of the present member of the name for that county, and who was himself a Protestant gentleman of considerable influence in the town,) put an end to it, about the commencement of the last reign. He walked arm in arm,

through the forbidden building, with a Catholic, who he insisted should be covered, at the same time declaring his determination to punish any insolent bigot, who, for the future, should attempt to enforce the above humiliating mark of distinction. The spirited conduct of that gentleman, on this occasion, secured for him and his descendants the corporate influence in the town, and the parliamentary representation of the county; and even to this day it is remembered by the Catholics with feelings of gratitude.—The remainder of the Moslem article is inapplicable, for it was never necessary to enforce *hospitality* in Ireland, where even the poorest of the poor willingly share their little store with the travelling stranger and the distressed. But the tyranny exercised in this respect over such Catholics as were *suffered* to reside in corporate towns, is worthy of remark. They were almost exclusively forced, under the *bilitting* regulations, to *entertain* the military, and it may be added *gratis*, for the pretended remuneration allowed them, generally proved nominal.]

6th. “They shall not sell wine or any intoxicating liquor.”—

7th. “They shall pay a capitation tax, of two dinars each, submit to an annual tribute, and become subjects of the caliph.”

Comment on these last, and only remaining articles, is omitted, to introduce the concessions made by the Mahomedan Chief, in return for the above restrictions.—“The Christians shall be protected and secured both in their laws and fortunes; and their churches shall neither be pulled down or made use of by any but themselves.”—In vain do we seek for concessions like these to the unfortunate Irish Catholics. Such lenity was too much for them even to expect at the hands of their fellow Christians, and they were content, if barely suffered to exist. May it not therefore be asserted, that the Moslem rulers of the seventh century, have been more observant of the

dictates of justice and humanity, and approached nearer in their practice to the divine maxims of the Christian faith, than the Irish Parliament of the eighteenth. The remainder of this appalling picture is left to the imagination of the reader:—but it should never be forgotten that the Christian of Jerusalem, in imitation of his Divine Master, freely forgave his enemies and prayed for them. To the Irish Catholic we would say, “Go thou and do likewise.”—The day of persecution has gone by, and a hope remains (notwithstanding some *chimerical* reformation endeavours now in progress,) that the mild spirit of the gospel may at length revisit this island, and that the people of all religious denominations, without distinction of sect or party, may finally forget their differences, and cordially unite in promoting the prosperity of the Country, and upholding the glory of the Empire.

To return to our poem, I find it was composed by Owen O’Sullivan, a Munster bard, who died at Knockanure, in the County of Kerry, about the year 1784. He has indulged much in compound epithets of which the Irish language is so capable, but of which it was found impossible to convey any idea in an English version. This may account to the reader for the apparent disproportion in length between the translation and the original.

ON THE DOWNFALL OF THE GAEL.

¹ Fearflatha O’Gnive, the author of this ode, was family *Ollamh*, or poet laureat of the O’Nials of Claneboy, and he formed one of the train of the celebrated Shane a Diomas, (or the proud) O’Nial, prince of Ulster, who visited the court of Elizabeth, in 1562. Camden describes O’Nial’s appearance on that occasion, and tells us, “the Londoners marvelled much at the strange sight.” He was attended by Mac Sweeny the

Captain of his guard, Mac Caffry his hereditary standard bearer, O'Gallagher his Marshal, *O'Gnive* his poet, and several other officers. The O'Gnives continued hereditary poets of Tyrone for a long period. In 1679, Lhuyd mentions the then bard of the name, from whom he informs us, he acquired an ancient Irish writing.—*Stowe Cat. Vol. 1, p. 39.*—In O'Connor's Dissertations will be found an English prose translation of part of the present poem. The original was addressed principally to the Native Chieftains, whose tottering and degraded state, and horrible persecutions during the reign of Elizabeth, are so powerfully portrayed. O'Gnive may be considered as the Tyrtæus not only of Ulster, but of Ireland. His poems, particularly the present, had no small influence in exciting O'Nial to carry fire and sword through the North, and rousing the ancient Irish nobility to arms against their oppressors in the other parts of the kingdom.

² “ *The word went forth.*”——

The proclamations of the Lord Justice Sussex, in 1563, against the Catholic Clergy, and to compel the people, under heavy fines, to frequent the new reformation service, are here alluded to. Of all the measures ever adopted, and there were many, to alienate the minds of the Irish from the English government, this pious solicitude for the safety of their souls, always proved the most effectual. Our ancestors, it seems, wished to go to heaven their own way, but that would not be permitted. The queen declared herself paramount over the souls of the Irish as well as their bodies, and this prerogative has been since stiffly maintained, formerly by the sword, and afterwards by penal laws, even to the present day. In the commencement of the reign of James the first, the principal charge brought against a refractory Irishman in Cork was, that “ he swore an othe not to be governed by any Kinge, but such as should give him the libertie of his conscience.”—*Orig. MS. in the Library of the Royal Irish Academy, Dublin.*

³ “ *An hour may come.*”——

So odious did the settlers render themselves on every occasion to the Irish, that, in process of time, all distinction was lost between an Englishman and an enemy. In fact the terms became synonymous. The people exulted in the misfortunes of England, and its destruction, or downfall, was always looked forward to with a hope which consoled them under every affliction. This forced, but justifiable feeling, was carefully kept alive by the bards. The following stanza, is one out of thousands which might be produced to that effect.—

Տօ ժիբւոյն ին ինչիւն ի ինչիւն ին չնոտ մար իմա,
 Ունիւն, ինչիւն, ինչիւն ինչիւն ինչիւն ինչիւն;
 Եւ ինչիւն ինչիւն ինչիւն, ինչիւն ինչիւն ինչիւն,
 Ուն ինչիւն ինչիւն ինչիւն ինչիւն ինչիւն ինչիւն:

The world subdued—like chaff before the blast
 The host of Cæsar—Alexander—past,—
 Proud Tarah’s site is green—and Troy’s in dust,
 And England’s hour may come—remembering, trust.

⁴ “ *The plough hath passed each hallowed mound,
 Where sages weighed a nation’s right.*”

This passage is explained by the following extract, taken from an Irish Privy Council Book of Queen Elizabeth, preserved in Dublin Castle.—“ Articles betwixt the Counsell of Ireland and Sir John O’Reyley, knt. of the co. of Cavan, commonly called the Breney, alias O’Reilie’s countrie, the 28th of Aug. in the 25th year of the Queen’s reign.—Item, he shall not assemble the Queen’s people upon hills, or use any Iraghtes or parles upon hills.—He shall not keepe any Irish Brahons, or suffer the Irish Brahons lawes to be used within his countrie.—He shall not take Earyckes or recompences for murther or killinge, or suffer any other under him to take the like.—He

shall not give comberick to any gent. or Lordes' men, children or brethern that shall happen to offend against the Queen's lawes.—He shall not levy any black rent.—He shall not use, ne keepe within his house, any Irishe Barde, Carroghe or Rymor, but to the uttermost of his power help to remove them from his countrie.”—*From the orig. MS. A. D. 1584.*

⁵ “ *Tis England all.*”——

A century after this period, Lawrence boasted, that Ireland might be called west England. The statement was, however, fallacious. It is not so yet, and unless the policy materially change, ages may roll round before it can be so. Ireland has been rendered a paralyzed limb on the empire, but sufficient nerve remains, by which, in some frenzied or convulsive moment, it may inflict a sudden and deadly wound on the body which it ought to protect, support, and adorn. May this awful truth sink deep in the minds of those who have it yet in their power to avert so dreadful a retribution.

⁶ “ *Banba no more her sons can trace
In failing heart and feeble hand.*”

The atrocities committed by the English in Ireland, in the reign of Elizabeth, are frequently alluded to by our bards and historians, but the descriptions in most are too general, because the acts were too numerous to admit of particular detail. “When,” says our distinguished countryman, Curran, (whose talented Son’s translations enrich these volumes,) “you endeavour to convey an idea of a great number of barbarians, practising a great variety of cruelties upon an incalculable multitude of sufferers, nothing defined or specific finds its way to the heart, nor is any sentiment excited save that of a general erratic unappropriated commiseration.” For the purpose therefore of conveying a definite idea of the actions, described in general terms in our poem, a single instance out of many which might be collected, may suffice.—

Francis Cosby, a person of slender fortune in England, betook himself to Ireland as an adventurer, in the reign of Queen Mary. He directed his course to the territory of Leix, recently converted into Shire-ground by the name of the Queen's County, and the scene of the horrid massacre of Mullamast. Having recommended himself to the attention of the chief governor, he was, by patent dated 10 Sept. 1558, appointed "general" of the "Kerne," as the then police was called, after the ancient Irish foot-soldiers. Of these, "General" Cosby had 32 under his immediate command, and with their assistance, he performed prodigies of valour against the defenceless natives, on whom he was authorized to exercise Martial law, and inflict capital punishment, at pleasure. The gallows became his favourite implement of death, as the cheapest mode of despatching the surrounding proprietary, and he, accordingly, had one erected near his house in the neighbourhood of Stradbally Abbey, upon a spot, to this day called Gallows-hill. Here he kept up a continual scene of execution for many years, hanging the people in numbers, and not unfrequently suspending them alive in chains, with loaves of bread placed before them, in order to render their death more painful. These necessary severities, as they were called, became a sure passport to the further favourable notice of government; and Sir Henry Sydney, Lord Deputy, in his State papers, reported, that it was needless to make Leix Shire-ground, so great and successful was the care of Francis Cosby and some others, in preserving the public tranquillity; but the Deputy might have added, in the quaint pedantry of his day, *ubi solitudinem faciunt tranquillitatem appellant*. The tranquillizer, however, was richly rewarded for his "zeal and services against the Irish," by several grants of lands in the new Shire-ground, made to him and his wife, Elizabeth Palmes, by the Queen. Having reached the age of 70 years, he was at length slain by the natives, in a battle of which Camden gives the following account, in his life of Queen Elizabeth.—“When Arthur,

Lord Grey, landed in Ireland to take possession of the lieutenancy, before he received the sword and other insignia of his office, hearing that some rebels, under the command of Fitz-Eustace and Phelim Mac Hugh, prince of the numerous family of the O'Birnes, were committing great outrages and had their retreat at Glandillough, 25 miles south of Dublin, to strike greater terror by a vigorous beginning, he commanded the leaders of the band, who came from every quarter to salute him on his arrival, to collect a body of troops, and go along with him against the rebels, who immediately retreated into Glandillough. Glandillough is a grassy valley, fit for feeding sheep, but a great part of it marshy, with many rocky precipices and surrounded with thick shrubby woods, so that the paths and passes are scarce known even to the inhabitants. When the army came to this place, Cosby, general of the light Irish foot, which are called Kernes, who was thoroughly acquainted with the place, apprised the rest of the leaders how very dangerous it would be to attack them in that valley, so fit for ambuscades; nevertheless he expected them with the most manly courage to dare the danger, and immediately, although he was above 70 years old, rushed forward with the rest of them. The instant they entered the valley they were overwhelmed with a shower of arrows like hail, from the rebels, who were hid in every side among the thickets, so that they could not even see them. The greater part fell, and the remainder struggling through the most difficult paths on the precipices, with difficulty escaped to the Lord-lieutenant, who waited for the event on the top of the hill, together with the Earl of Kildare, and Wingfield, engineer general, who, well knowing the danger, kept one of his nephews, George Carew with him, against his will, reserving him for still greater honors. There were lost in this attack, Peter Carew the younger, George Moore, Audley, and Cosby himself, a man flourishing in military glory."

Francis Cosby left three sons, Henry who died in England,

Arnold who was executed in 1590, for killing Lord Bourke of Castleconnell, and Alexander* who succeeded his father and trod in his footsteps, but particularly in his mode of tranquillizing the Irish. Tradition relates, that he used to hang them in groups, on a large willow tree, near the Abbey of Stradbally; and he is said to have had a common expression, that his Sallow appeared melancholy and unfurnished, whenever it was without one or more of the Irish hanging on its boughs. This circumstance gave rise to the surname *Soileioge*, or, of the Sallow, which the country, through reproach, bestowed on him and his descendants. For these and other acts of "necessary severity," he was at length obliged to sue out a pardon, or patent of Indemnity, which is dated the 6th of Dec. 1593. This was one of the legal indulgences for crime, which were readily obtained, at small pecuniary fines, for the most atrocious acts against the Irish; but for offences, even of a trivial nature against the English, it was both difficult and expensive to procure them. Not long after, however, Alexander Cosby fell in battle, and like his father was suddenly summoned to account before another tribunal. In the year 1596, Owny Mac Rory O'More, Chieftain of Leix, demanded a passage for his men over Stradbally bridge, and the request, being considered as a formal challenge to fight, was refused. On the 19th of May, Cosby hearing that the O'Mores were on the march, headed his kerne, and proceeded to defend the bridge, taking with him his eldest son Francis, who was married a year before to Helena Harpole of Shrute, by whom he had a son, William, born but nine weeks before this fatal battle of the bridge. Dorcas Sydney, (for she would never allow herself to be called Cosby,) and her daughter-in-law, placed themselves at a

* He married Dorcas Sydney, a relation of the Lord Deputy, and so numerous were the grants of land obtained by him and his Father, from the 28th of Feb. 1562, when the latter got the suppressed religious house of Stradballye, that they at one time possessed half the Queen's County and a Township over.—
This narrative is taken from an orig. MS. of the late Admiral Cosby.

window of the abbey to see the fight, and for some time beheld their husbands bravely maintaining their ground. At length Alexander Cosby, as he was pressing forward, was shot, and dropped down dead. Upon this his kerne with melancholy and mournful outcries began to give way; and Francis Cosby the son, apprehensive of being abandoned, endeavoured to save himself by leaping over the bridge, but the moment he cleared the battlements he was also shot, and fell dead into the river. This, as might be supposed, must have been a shocking scene to the widowed ladies, who beheld the entire from the Abbey; yet it is recorded, that Helena Cosby, with the coolest presence of mind, addressed herself to Dorcas Sydney, saying, "Remember, mother, that my father was shot before my husband, and therefore the latter was the legal possessor of the estate, and consequently I am entitled to my thirds or dowry." The Cosby party being entirely routed, O'More ransacked the Abbey, but conveyed the infant and widows to a place of safety. Queen Elizabeth granted pensions to the latter in consequence of their husband's laudable services, and the O'Mores having been declared traitors, their estates were confiscated. The feuds, however, between them and the Cosbies still raged with violence. The infant having died, Richard Cosby succeeded to the Estate, and became leader of the kerne. Eager to revenge the deaths of his father and brother, he challenged the O'Mores to fight a pitched battle. They met in 1606, in the glen of Aghnahely, under the rock of Dunamase, and the engagement was the most bloody ever fought between these rivals. After a long and doubtful conflict, fortune declared in favor of Cosby. The O'Mores were defeated with considerable loss, and seventeen of the principal of the clan lay dead on the field. The revolutions of the seventeenth century completed the destruction of the O'Mores, but confirmed the Cosby family in its possessions.

The foregoing is a single picture, intended to convey an idea of the general practices of the English in Ireland, and of the

sauguiuary struggles which subsisted between them and the natives, in every part of the Island, for centuries. The Cosbies fought bravely in defence of the possessions they acquired, and, so far, they deserved them; but other settlers resorted to very different modes of aggrandizement, in this ill-fated land of adventure. Amongst these, Richard Boyle, better known by the name of the "great earl of Cork," stands eminently conspicuous. From an obscure adventurer, this man gradually became the most powerful individual in Ireland, and it is related, that Cromwell, a kindred spirit, when he visited Munster, declared that if there had been an earl of Cork in each of the provinces, there would have been no rebellion; perhaps, it might be added, because there would have been but few or none left to complain. The world is already acquainted with Boyle's story, or with such parts of it as his partial biographers, or eulogists rather, thought proper to communicate; but his true character has been studiously concealed. The following extract from a letter* written by him from his mansion at Youghal, to the Earl of Warwick, on 25th Feb. 1641, may serve, for so much, to shew him in his true colours.—“ But to return to Ireland wherein my fortune lyes, and wherein I have eaten the most parte of my bread for these last 54 years, and have made it a great parte of my study to understand this kingdome and people, in their owne true essence and natures; I doe beseech your lordshipp, beleieve this great truth from me, that there is not many, (nay I may more truely say,) very few or none, that is a native of Ireland, and of the Romish religion, but he is either publiquely in this action, or privately in his heart, an assistant or welwisher unto it, for this rebellion hath infected all of them, and the contagion, thereof, is dispersed throughout the kingdome, and as the poyson is generall, soe hath his majesty and the parliament a fitt opportunitie offered them, for these their treasons *to roote the popish partie of the natives out*

* Preserved in the Library of the Royal Irish Academy, Dublin.

of the kingdome, and to plant it with English protestants, for soe long as English and Irish Protestants and Papists live heer, intermingled together, wee can never have firme and assured peace, and his Majestie may now justly interest himselfe in all their lands and confiscations, and have roome enough to plant this kingdome with new English, which will raise him a great revenue, and secure the kingdome to the crowne of England, which it will never be so long as these Irish papists have any land here, or are suffered to live therein. For admitt, there be but now 200,000 Irish papists in actual rebellion, which I conceive to be the least number that they are, it must not be the worke of a second conquest, to proceed slowly and sparingly, but roundly and really with plentiful provisions of all kynde to support a warre, I assure your lordship it infinitely comforts all us good subjects, that his Majesty hath been graciously pleased, now at the last, to issue proclamations from thence, whcreby the rebells, with their abbettors, adherents and releivers, are proclaimed Traytors; and yf it would please his Majesty, with assent of parliament, to cause an Act presently to be passed there, *to attainte them all of high treason and to confiscate their lands and estates*, to the Crowne, it would utterly dishearten them, and encourage the English to serve courageously against them, *in hope to be settled in the lands of them they shall kill or otherwise destroy.* Yf your lordshipp thinke it fitt to communicate this, my undigested proposition, to Mr. Pym, Mr. Hambden, Mr. Strowde, and such other prime and active men of the house of Commons as you shall thinke fittest, and that your lordshipp and they doe relish it, I would gladly upon notice thereof, yf soe required, reduce my conceipts herein, to a more perfect declaration and exacter method.”—Such was the horrible proposition of this hoary monster, not the destruction of a single clan or district, as was afterwards carried into execution in Scotland, but the indiscriminate extirpation of an entire people, among whom he “had eaten the most part of his

bread for 54 years!" Oh! calumniated Prince of Orange, comparatively pusillanimous exterminator, who, after this, will think thee worth noticing as the pigmy murderer of Glenco? It is time that posterity should do justice, and that the memory of this infamous earl should, at length, be consigned to the eternal immitigable execration of mankind. It avails but little as to his exculpation, that the hideous project was not then realized. In England it was unattended to, because there they were otherwise employed. In Ireland, however, he pressed it on the Lord's justices, and they, particularly, the notorious Parsons, proceeded far towards carrying it into execution. This appears from a letter of the latter to the execrable proposer, dated, Dublin, 20th June, 1643, wherein he tells him, "*I am of your mind that a thorow destruction must be made*, before we can settle upon a safe peace. I pray you spare none, but indict all of quality or estate. We have done so hereabouts to many thousands, and have already executed some."*—I shall add no more. The soul sickens at these dreadful recitals, which not even the sanguinary archives of the Turk can equal. Sufficient, however, has been given to shew, that there was abundant cause for the feelings and expressions of the Minstrels, who mourned over the afflictions of their native land.

The Reformation, and its offspring, the Gunpowder Plot, were sources of innumerable evils to Ireland. The latter, particularly, arrayed the people against each other, and originated those violent feelings of hatred and animosity in the Protestant mind, against the Catholics, which, even yet, are not entirely allayed. But that this was a Protestant and not a Popish plot, few well informed persons of the present day entertain the slightest doubt. From a careful inspection of *all the original documents* connected with this dark transaction, preserved in the State Paper Office, London, and without reference to any

* This Letter is also preserved in the same Library.

other source or circumstance whatever, I do declare it to be my solemn conviction that the entire was planned and conducted, from beginning to end, by Cecil, Secretary of State to James the first. I do not intend here to enter into the particulars which led me to this conclusion, nor, indeed, is this the place for so doing. One only document, therefore, I shall notice, and that is the official report drawn up by Levinus Moncke, and throughout corrected by his master the Secretary, in his own hand-writing.* When perusing this elaborate statement, it appeared to me, that certain passages could not have been expunged, or particular interlined amendments made by Cecil, if he had not been well acquainted with the plot before the delivery of the letter to Lord Monteagle. If Doctor Lingard, perhaps the ablest of England's Historians, had personally inspected these papers, he probably would have been more decided in his account of this horrid Anti-Catholic conspiracy.

In concluding the few desultory observations, which have been considered necessary to explain some passages in the present part of this collection, I may be permitted to add, that they were undertaken with reluctance, and are ended without regret. Ungrateful, indeed, must have been the task, to turn over the crimsoned annals of a people, whose calamities have classed them amongst the most persecuted of mankind. One great consolation, however, was afforded, by the reflection that the day of persecution has passed away; that the children of the tyrant and the slave, the oppressor and the oppressed, now mingle, without distinction, in the great mass of society; and

* Another paper, in the hand-writing of the King, (directing certain queries to be put to John Johnson, alias Guy Fawkes,) deserves attention, as a curious record of the cruelty and pedantry of that weak and worthless Monarch. It thus concludes, "If he will not otherwise confess, the gentler tortures are to be first applied unto him, et sic, per gradus, ad ima tenditur, and so God speed your good work.!"—*From the orig. MS.*

that the angry passions which formerly raged with violence, are generally and rapidly declining. May no untoward circumstance occur to interrupt this happy procedure; and, in the language of one of our modern bards,—

“ May Erin’s sons, of every caste,
Be Irishmen, from first to last,
Nor name or creed divide them.”

PART IV.



ODES, ELEGIES, &c.

The Bards of Ireland have displayed a genius worthy of any age or nation.

James Macpherson.
Dissertation concerning the Poems of Ossian.

ODES, ELEGIES, &c.



—————“ paulò majora canamus.”

None of the Northern Nations of Europe can produce such ancient, authentic and valuable poetic remains, as Ireland. The influence which this divine art has ever exercised over the human mind, hath been early felt and long acknowledged in this Island, and even at the present day its force is far from being extinguished. Though the preceding parts of our collection have been chiefly confined to lyric song, particularly of the class usually adapted to music, yet it will be found that the Irish language abounds with productions of native genius, and is rich in every department of poetry, from the pointed epigram, to the majestic epic. That the ancient Irish possessed several heroic poems, before the incursions of the Danes, is manifest from many fragments yet remaining; and, that they had Homer's works, or at least the Books of the Iliad, translated, there is

reason to conclude from extracts, still extant.* This class, however, does not fall within the scope of these few preliminary remarks, as no specimen of that higher order of national poetry is given; but having been incidentally mentioned, it may be permitted to observe, that the best informed and most liberal Scottish writers, seem at length inclined to admit, that Macpherson's long contested "Poems of Ossian," are principally founded on Irish metrical remains, which, like our music, had long been common to both countries, until exclusively claimed by Scotland in the last century. The names of the persons and places contained in these elegant productions, and the scenery which they throughout describe, clearly indicate the country of their origin. In Ireland they have been recited and sung for centuries, under the general name of *Finian* poems, *Fin*, (father of the bard *Oisín*, the *Fingal* of Macpherson's *Ossian*,) being the principal hero; and not only are they repeated, from memory,

* Our countryman, Scotus, translated Dionysius the Areopagite from Greek, in the eighth century.—*Usher, Sylloge*.—In a large Irish Medical treatise, written on vellum, and bearing the date, 1303, in the writer's collection of Irish MSS. Homer's beautiful description of the rising morn, Ἥμος δ' ἡριγενεῖα Φανή 'ροδοδακτυλὸς Ἥως, is thus translated—Ἀπὲρ chéad-bhloiscádh ná comhloiríach incheán mór-mhéaríach ná málídne.—I have somewhere found the well known line, Βῆ δ' ἀκίων παρὰ Δῖνα πολυφλοῖσ-Βοιο θαλασσης, not inadequately rendered—Ἰηιύbháil ré zo ciúin áip chiuímháil ná fáirze toiríníach triom.—There is also in the same collection an old mutilated copy of a translation of the works of Theocritus, with the exception of a few of the latter Idylliums, into Irish verse. The curious medical volume alluded to, was purchased by Garret earl of Kildare, in 1500, he being then Lord Lieutenant of Ireland, for 20 live cows.—*Memorand. in libro*.

by the people in various parts of the country, but they are also found in numerous manuscripts of considerable antiquity.

But the honorable task of illustrating these national poems, and of developing their beauties, seems reserved for some favoured individual in whom the genius of the Poet shall be combined with a knowledge of the antiquities and languages of these islands. From one possessing those requisites much may be anticipated. He will be enabled to dispel the mist in which these relics have been so long enveloped, and point out the native country of the Bard of the West, to the satisfaction of the world. It is not improbable but he may also discover, that the narrative pieces, which resemble so many separate episodes, are but scattered fragments of a regular Epic, which at some remote period was perfect and entire.—In any event, it must be conceded that these heroic remains, stamp a high poetic character on the ancient muse of Ireland.

Her claim, however, to that character does not depend on these alone, nor on any single class of poetical composition. In that, for example, of Historical poetry, which I rank next to the Epic, there are several valuable specimens,* on the more ancient of

* Mr. Pinkerton, in his History of Scotland, Vol. ii. p.92, bears ample testimony to their high authority. In a letter written by him to the late Bishop Percy, in 1786, (the original now lies before me,) after alluding to the Irish poem, afterwards mentioned in his work, he says, “of all *our* (i. e. the Scotch,) historical monuments, this is the most ancient, and of the first importance to our early history; and it would be a high favour to the whole Scotch nation if any

which, our early history mainly depends. With this fact before us, what opinion must we form of those writers of the last century, *Harris, Beauford, Campbell, Ledwich*, and others, to whom the language of these poems was unknown, and yet who dogmatized so magisterially on our national history? It is remarkable that the last of these, in his sceptical volume, never even alludes to Irish poetry. Many fine historical poems have been composed since the Anglo-Norman Invasion, but they are mostly descriptive of the disasters and oppressions of the country, or contain constant allusions to the manifold afflictions, with which it has been visited, since that memorable period. Hence they are generally of a melancholy cast, and present a mixture of Historic truth and elegiac woe, perhaps peculiar to the poetry of this ill-treated land. Several of these poems, which might,

copy of that chronicle," (i. e. the poem,) "could be procured, for O'Flaherty speaks as if different copies were extant. I cannot too earnestly entreat your lordship to use every application to procure so valuable a national record, which all our antiquaries so earnestly wish to see."—These were the "antiquaries," who after impugning every point of Irish History, were at length obliged to resort to Ireland, for documents to support their own.—Pinkerton proceeds. "Depend on it, my Lord, that I am a stranger to *that little invidious spirit, which animates most Scottish antiquaries* against the antiquities of that noble island, and worthy sister of Britain, in which you now dwell."—*Orig. Letter.*—It were to be wished that this creditable feeling had been more general; but our countrymen may be assured that their early history, poetry and antiquities, have suffered no injury from that "little invidious spirit which animated," not only Scottish but also English writers of almost every class, during the last century, even from the elegant but unfaithful historian, Hume, down to the wretched tourist, Twiss. They were too firmly fixed on the immutable basis of truth to be shaken by assailants whose works are now almost entirely forgotten; while the vestigia veritatis which they assailed, will remain to the end of time, imperishable monuments of the character, genius and learning of ancient Ireland.

with propriety, be termed Political or Historical elegies, are extant. One of the most popular concludes this volume.

Allied to the heroic poem is the *Rosg Catha* or ancient War ode, and of this species of Bardic composition, there are several remnants of uncommon spirit and beauty interspersed throughout our mouldering manuscripts. The sublime, and also what may be termed the lesser, ode, frequently occur; and the names of *Amergin*, *Ferceirtne*, *Torna*, *Dallan*, *Maolmore* and other bards, who flourished long anterior to the tenth century, are found in our neglected volumes, prefixed to lyrical pieces which would do honor to the literary character of any country. In the department of divine poetry, there are numerous authors, but the sacred odes and hymns of *Donogh O'Daly*, abbot of Boyle in the thirteenth century, merit especial notice. He was the most distinguished Irish poet from the arrival of the English to his own time, and was called the Ovid of Ireland, from the sweetly flowing melody of his verse. Like Prudentius, to whom, however, he was much superior, he confined his muse to sacred subjects, and conveyed the sublime truths and moral maxims of Religion in the fascinating language of poetry.—Many of his hymns, are, to this day, repeated from memory, in several parts of Ireland. Were a comparison to be instituted between him and any English poet, it should be with the celebrated author of the “Night Thoughts,” whom, in piety, genius and learning, he appears to have resembled. The publication of the poems of our venerable abbot, would prove an acceptable and valuable present to the Irish people.

In the rich, but imperfectly explored, mine of Irish poetry, which teems with brilliant gems of national genius, the elegiac vein is that most likely to attract and reward attention. The mildly chastened and exquisitely tender specimens of this captivating species of poetry are innumerable. The feelings of a people, broken down by long ages of oppression, and the sweetly expressive language of the land, were alike favourable to the elegiac muse. Hence the manifold compositions of this class, which are met with, in every variety of form, and on every subject, from the melting strains of disappointed love, to the mournful plaint of the patriot bard, lamenting, like Jeremiah, over the fallen fortunes of his country. In tender expression of natural feeling, Irish elegy stands unrivalled. The soliloquy of *Drilrosy*, over the grave of his brother, *Argmhor*, beginning—

Υέλε γείρε μο χηροίθε ρυιδη λάζ του Βηρζμχοιρ !
 Ceó zleódháclh mo mórζ thu, & dheárbhíáclhárí.

conveys to my mind an idea of desolating grief, which I never felt from any composition, in any other language with which I am acquainted. The exquisite touches of nature in these elegies forcibly display the poetic genius of those noble old bards, whose names are now wrapped up in eternal oblivion. Their language was favourable to their conceptions. It enabled them to pour forth the feelings of their souls, with all the delicacy of pathetic expression, which so peculiarly marks these compositions. Among the elegies contained in the present collection, those of the bard *Mac Liag*, after the fall of his Royal Master,

will be read, with some degree of interest, at least in Ireland. Many of the others will be found to contain no small share of poetic excellence. The soliloquy of *Collins* amid the ruins of Timoleague abbey, has been deservedly admired. It is one of the most pathetic pieces in our language, on the solemn subject which it so feelingly describes; and, in the opinion of some competent judges, is not unworthy of a place near Gray's well known Elegy. The genius of Collins bears a strong resemblance to that of his celebrated English namesake. The Historical elegy, also, with which this volume terminates, contains many beauties, but the author I have not been able to discover. It is entitled "The Vision," and is supposed to have been delivered over the graves of the celebrated O'Nial of Tyrone, and O'Donnell of Tyrconnell, who rendered themselves so formidable to the English Government in the reign of Elizabeth. After a short view of the oppressions which the Irish suffered from the commencement of the Reformation, in the time of Henry the eighth, to the breaking out of the civil commotions in 1641, the poet proceeds more minutely to detail the gallant exploits of his countrymen, and the disastrous occurrences which took place in Ireland after that eventful period. A production so curious and so interesting cannot but command the attention, and awaken the sympathies of the descendants of those whose actions are so well described, and whose fall is so eloquently mourned. The translation of this poem by my gifted young friend Mr. Curran,* will be found true to the spirit and

* The readiness with which this gentleman has contributed his talents to forward

meaning of the original. It is pervaded by the same fervency of national feeling which animated and distinguished the patriot bard.

In the pastoral walk, the remains of our ancient rural poets have been already noticed. In these compositions nature alone was studied, and in her simple and unaffected language they spoke directly to the heart. Some sweet passages of this description will be found throughout these volumes. Here it may be observed that in general these poems abound more in the districts where pastoral life lingered longest, than in the other parts of the Island. With respect to the satiric muse, it is, on the other hand, remarkable that it prevailed chiefly in those parts, which were most exposed to the visitations of the English, or which lay contiguous to the places where they originally settled. *Angus na naor*, or the satirist, and *Teige dall*, cotemporary bards, in the time of Elizabeth, have acquired much celebrity among their countrymen for their talents in this line; and their works,

this work, is entitled to my most grateful acknowledgments. As far as these unassuming pages shall reach, they may connect his name with our native literature, but that name requires not their feeble aid to extend or perpetuate its honors. It is already interwoven with the brightest recollections of Ireland—with those memorable scenes in which his illustrious parent, surrounded by the other bright spirits of the age, contended in the glorious struggle for National independence, and succeeded in restoring their native country to that rank among Nations, from which it had been so long, and so unjustly degraded. The simple expression, therefore, of thanks is the best return in my power to make to Mr. Curran for his generous co-operation, and it may be the most acceptable, when he is assured, that my only inducement for undertaking this work was to rescue even a few of the remnants of our neglected poetry from oblivion.

yet remaining, contain ample proof of their abilities. So bitter were the invectives of the latter bard, that they cost him his life; and the former is said to have been employed by the Queen's agents here, to satirize the principal Irish families, and sow dissensions among them, an unworthy task, to which he prostituted his genius, in an able poem still extant. And here, in conclusion, I cannot but regret, that want of room, and other circumstances, have obliged me to omit not only this, but other excellent poems, originally intended for this publication. Yet I venture to hope, that even the few specimens given, may meet or deserve a favourable reception from the admirer of simple, unaffected nature, and genuine poetical feeling. They will, at least, serve to shew that our neglected bards deserved a better fate than that which they have hitherto experienced; and may, also, perchance, have the effect of stimulating others, to collect and publish their venerable remains, which, if adequately performed, cannot fail to shed a lustre on the literary character of Ireland.

TORNA'S LAMENT FOR CORC AND NIAL,

A. D. 423.¹

BY JOHN D'ALTON.

Oh ! let me think in age
Of years rolled by,
When in the peace of infancy,
Mid all the ties of holy fosterage,²
The future lords of Erin's doom,
With smiles of innocence and unambitious play,
Passed the rapid hours away :
The royal children of my heart and home,
Nial, the heir of hundred-battled Con,
And Corc, of Eogan-more, the not less glorious son.

Years passed, my plummy caglets grew,
Their deeds were blazoned far :
O'er many a land with Nial victory flew,
But Corc he never met in war.—

Φοehά u'páeά διáγ do b'péápp

Á τ-τup do tήpibh Eupionn,

bά zέipe Zάnyze zonά

Cleáppáizh áizh eázumhά.

Iy me Tόpna á pάidhioy pάmnn,

Mo δά dháletán ánn διáγ pάidhinn,

Dom pείp tnyzdy zάch lά

Mo dhά mhάe mo dhά dháletán.

Do b'áuibhinn dhámmh do bheith péal

Idup Theámmháup iy Cháypol,

O Theámmhpáizh zo Cáyol eáznn,

O ách Cháyil zo Teámmháup.

Tán do bhinn máp ánn iy Φpáll

Mé do bhíodh áz pnáidhnn ná n-záll,

Tán do bhínn máp ánn iy Cope,

Pά mé á chomháupleách comhnoyp.

Iy umme do chuypnnn Φpáll

Dom' leith dheip pά cháómmh ánn chnáll,

Áup uáyple ánn leithe dheip, dhil,

Do mhάe Púzh Eupionnn eáchtáizh.

Iy umme do chuypnnn Cope

Dom' leith eélé níoip cháómmhethάch docht,

Albania bowed to Nial's bands,³
His sword has waved o'er foreign lands ;
Yet great as all his glories were,
They had been Core's—had he been there :—
The eye of heaven ne'er looked on one
 So godlike in the field as Tara's lord,
Save him, the comrade of his youth, alone—
 Brave Core, terrific wielder of the sword.

Twin children of my love ! my memory dwells
 On Erin's proudest deeds and days ;
On all that history tells
And senachies have wove ;
 Yet meet I none who boast your meed of praise,
Twin children of my love.

It is your Torna speaks, how blest was he,
When babes you lisped affection at his knee ;
How yet more blest when in your noon of power,
He shared the splendors of your social hour ;
When fain would Cashel's Core his steps detain,
And Tarah's Nial wooed him back again.

Yes, it was mine, 'twas Torna's envied lot,
To share the inmost secrets of their thought,

Զնր բիօշրի և շարք ծեմ' շրթօժի
 Ծօ Բիւրի Շարք 'ն և շօմհնսիշի.
 Սիւ ! չան Ծօր և Եօշհան ձն,
 Սիւ ! չան Պիւս և Ըսնն շօմհիւն,
 Սիւ ! չան Պիւս Շիւսհիւս շօր,
 Սիւ ! չան Ծօր Եւսն-ձիւ Շիւսիւ ! !
 Ծօ Բիւր մօ շօն, ի մօ շիւս,
 Օ յիւս միւս ձն յիւս մօ Պիւս ;
 Ծօ Բիւր մօ շրթօժի ի մօ շօր,
 Օ յիւս միւս ձն յիւս մօ Ծօր.
 Լիւս Շիւսն բա շիւս ի բա շիւս,
 Ծիւս միւս Եւսիւս Միւսիւսիւսիւս ;
 Ծիւս միւս յիւսիւսիւս յիւս յիւսիւս յիւս,
 Ծօ շիւսիւս յիւս յիւսիւս և յիւսիւս.

To sit between them.—At one side,
My right, was Nial throned, the seat of pride ;
Nor less my left by Cashel's king was graced,
Pulse of my heart ! well wert thou next it placed.

Sons of the brave our day is gone,
Our destiny is spoken,
A stranger rules on Cashel's rock,
Another sits on Tara's throne ;
Leath Cuin—Leath Mogha pour the funeral strain,
And I a weary hour of woe remain.
In Nial's fall my reason felt the shock,
But oh ! when Corc expired—my heart was broken.

Տ Օ Ղ Օ Ճ Կ Մ Ա Շ Ը Ս Ղ Շ Կ .

Տալևոն Գորշալլ ըօ շան.

Ղոծի ցաշիշեհարո ըհլ ըհշի,
 Շոն ըհլշո հ ըհլշի ;
 ըհլշիշոնոն հ ըհլոն ըհլշեհո
 Ղի ծ-ըհլշի 'ր հի տըլշի ;

Յերկաւոնե հ շիւշի ծոն
 Շհի շոշի քրոնոն-ըլշի ի-քիլ ;
 Մո շեհոն, տնիշ շոշի տըլշի,
 Մո ըլշիշի ըշօ ըհլշի.

Ըլշիշի իըլշե, իըլշիշի, իըլշոն ;
 Շիըլշի իօծիշի հ իըլշի ;
 Ըլշիշի շոմիշիշիշի շիւլշի
 Ղեհ հշ Ղոծի մե ծաշի.

Եհլիւոն հի ըհլ ծաշի
 ը n-ծոլ քո շիւլշի,
 Ըլշիշի շոմիշիշիշի շիւլշի,
 Շոն հի մշիշի Ղոծի.

DALLAN FORGAILL'S ODE TO AODH,
SON OF DUACH.

A. D. 580.¹

BY HENRY GRATTAN CURRAN.

Bounteous and mighty Aodh! whose potent shield
Glares likes a fatal star upon the field—
Fierce as the stooping hawk or following hound,
Resistless as the ocean billows bound—
'Thy shield I sing—the warrior's best relief—
Avenger of the fall of sept and chief;
Brighter than foam that shrouds the bursting wave,
That glorious shield, that heroes, monarchs crave,
Renowned o'er all that warlike arm may wield
Amid the failing ranks! dread, speckled shield;
That guardian shield where Duach's son uprears,
Awe struck, the daring heart no longer dares.
Oh, would the prince our bardic spell requite
With that proud shield—dread portent of the fight;
Aodh's glorious name through Erin's plains should ring,
While Dallan's hand could wake the trembling string.

Ծ Օ Ծ Կ Ա Յ Ի Զ Ի Օ Լ Լ Ա, Կ Ը Ի Ա Շ Ի Ա Օ Ծ Ա.

ԾԱԼԼԱՆ ԳՅՈՐԶԱԼԼ ԴՅՈՒՆ.

ԾԱԻԲԻՅԻՈՒԼԼԱ ԾՕ ՄԻՔԱՐԵ ԷՕ ԳՐԱՐԵ,
 ԽԼՈՒՅԻՇԵ ԴՈՒՔԱՐԵ ;
 ԾՕ ԾԻԷԱՆ ԾԱԿԱՆ Ծ'ԳՐՈՐԱ ԱՅԱՄՈՒՆԵ,
 Ծ'ԱԼՕԾԻ ԾՕ ՇԻՈՒՆ ԱՅԱՄԻՇԵ ՅԼԱՐԵ.

ԼԱՆ ՆԱԸԻ ԻՈՒՆԱՆ ԱՅ ԾԱԿԵԼԱԳԱԾԻ,
 ԱՆ ԽՐԻ ԸԼԱԿԱՆ ԾԱՐԻ ՇԻՐԱՅԻՆԻ ;
 ԾԵԻԾ ԱԼԵ ԳՐԻ ԼԱԿԱՄՆԵԱԾԻ,
 ԳՐԱՅ Ա Յ-ԸՈՒՄԱ ԳՐԻ ԳԱՅԻՐԱՅ.

ԸԱԾԱԸ ՅՈՒՆԻՇԻ ԱՐԻ Ա ՇՈՐՔ, ՄԻ ՅԻՆԻՆԻ,
 ԿՈՒՇԻԱԾ ՈՐ ԿՈՒՆԻՇԵ ԵՐՈՒՄ,
 ԵՐԱՅԻ ՄԱՐԻ ԵԼԱԿԻՆԻ ԱՐԻ ՄՈՒՇԻ ԽՐԱՒԵ,
 ԱՐԻ ՈՒ ԿԼԱՒ ԱՐԻ ՈՒ ԳԱՒԻՇԵ.

ՅԱՆ ՅԱՐՄԱ Ա Յ-ՇԵԼԼ ԾՕ ԿՅԻՇԵ,
 ՅԱՆ ՇԼՈՒԾԻԷԱՄԻ ՅԱՆ ՄԱՄՈՒՆԵ,
 ՕՐՈՒ ԱՅՈՒՇԻ ՅՕ ՈՒ-ԾԱԻԲԻՇԵ ԽՐԱՄՈՒՆԵ,
 ԾԱՄԵ ԽԱՐ ԿԵՐՈՇԻՅԻՔԱՐ ԱԼՕԾԻ ԾԱԼԼԵ ԾԱԻԲԻՇԵ.

DALLAN'S ODE TO DUBH-GHIOLLA, THE
SHIELD OF AODH.

BY HENRY GRATTAN CURRAN.

Bright as the speckled salmon of the wave !
Dubh-Ghiolla ! panic of the banded brave ;
With thee would I combine in deathless praise,
Proud Aodh, whose arm of might thy burthen sways.
Fenced with its thorny mail the holly stands—
So round the prince the guardian shield expands :
The bull's strong hide the needle's point defies—
Thus vainly round him baffled ranks arise :
That shield at once his panoply and blade,
He scorns the spear, the falchion's feeble aid.
As chafing storms too long in durance pent
Sweep through the forest, finding sudden vent ;
Such is the voice of Aodh, when with his shield
Compassed, he stands bright terror of the field.

ΤΡΙΑΜΗΝΗ ΓΗΕΛΑΓΙΗΝΗ ΟΥ' ΕΙΘΑΓΗ
 ΕΘΙΡΡ ΜΗΝΙΡΕΗ ΔΗΛΛΑΗ.

Ionmhun a' ehoirp toirehkir koo ;
 Ze'mi feli trion, budh feli eudtrion ;
 Eadtrion eoirp, budh trion fedahtia,
 Mori zhihkir d'z'mi bhudh tizhehkir.

Tu eaoza dhunon mairi kon fhuir,
 Deahzribh felahtia, foirba fior ;
 D'z m-beimur lion budh lia,
 Fozhlunon nuadh-dhuain zach dia.

Uaim d'fion, na foitecht r'loizh ;
 buine Eairi muaidh ro mhoiri ;
 Tuille mairi ro mhoiri mairon
 Yaimhail intleacht dhaluaim.

SEANCHAN'S LAMENT OVER THE DEAD
BODY OF DALLAN.¹

BY HENRY GRATTAN CURRAN.

The soul is fled, but still that brow, tho' cold, its
transcript wears ;

And the hearts that loved him ache above each record
that it bears.

Of mighty mould, yet courteous—henceforth who the
bards shall lead,

That honoured him, their gifted chief, for whom our
bosoms bleed ?

Thrice fifty bards of passing skill attended in his train—
But the fleetest hand that swept the harp would pause
amid the strain ;

And slumber on the silent chord beneath the wakening
swell

Of Dallan's harp—a thousand more had owned the
potent spell !

Յօ յարեար տար ին n-շրէմ n-շլ,
 Ծօ ծեղնեհաւշի ծա՛ օր նա ծննեհ,
 Վի՛ մօբբաձի քիւ տաձի no ղեար
 Շար Եօհաձի քիւձի քիշի շաձիւր.

ԵԱ հ-աշոհ, Ա ծե՛ մմե,
 ԵԱ հ-աղղ, ԵԱ հ-հրծ-քիւե,
 Յօ տեղշմիւհի տոռ ծ'ճ Եհղ Եաւ,
 Օհ ! ԵԱ հ-հլաւռ, ԵԱ հ-իօռմաւռ.

As wintry torrents when along their channelled depths
they rave,

Was Dallan's song—'twas as the strength of Easroe's
bounding wave :²

His wit was as the winged shaft as rapid—and as deep
As ocean where, beneath the tide, the silent waters sleep.

From chaos as the sun appeared through clouds asunder
riven,

When the mighty one's behest had marked his path-way
in the heaven ;

The stars grew feeble in his light, transcendant as he
shone—

So Dallan, mid surrounding bards, stood glorious and
alone.

His glowing lip, oh king supreme ! thy power with
wisdom blessed,

And the minstrels hailed him for their chief—the brightest
and the best ;

Our reverence, our love were his—but death the arrow
sped,

And wounded through his comely side each heart that
mourns him dead.

C I O G H G H - C H O P P A I D H.

Máe liáz ró chán.

U Chinn-choppaidh ! eaidh brian ?

Qo eaidh an rziánh do bhídh oir ?

Caidhe máithe ná máe míoizh

Fá me n-ibheamáoif fíon á'd phoir ?

Caidhe ule an lachra lonn ?

U Chinn-choppaidh ná bh-ronn !

Caidhe Dáil-ccáir ná ceolz n-óir ?

Caidhe ná ríozh bhídh um bhirán ?

Caidhe Murchadh máe an iúzhe,

Fear nách d-tiubhíradh b'iúzh á réud ?

Caidhe ríamhuidhe ná rreábh ?

Caidhe fear an chómhláinn céud ?

KINCORA, OR MAC LIAG'S LAMENT.¹

A. D. 1015.

BY JOHN D'ALTON.

Kincora, where is thy lord?

Ah where is thy verdure of spring?

Where the nobles, and minstrels, and sons of the sword,
With whom we have feasted and drank at thy board?

Kincora! where is thy king?

Where are thy heroed bands,

Thou queen of the Emerald plain?

Where are the golden-hilted brands,

That gleam'd in the gallant Dalcassian's hands,²

And Brian's kingly train?

Where is the son of Borù,³

Who ne'er valued the presents he gave?

A hundred in battle victorious he slew,

And the rivers of Erin exultingly knew

When he breasted their foamy wave.

Cáidhe Donnchadh déazh-inhac bhiriam ?

Cáidhe 'n a bhiadh Conaing eamh ?

O nác h mairiann Cían ná Coir !

Cia ánocht me d-tiúbhirad mo tháobh ?

Cáidhe mac Eamhín an áizh ?

Cáidh a lán d'á mairbh az brian ?

Cáidh rízh ézánachta uill ?

Cáidhe báireionn d'n d-toíonn t-ríar ?

Cáidhe Dúbhlaíonn ná n-each n-dian ?

Agó cáidhe Cían mac Maelmhuaidh ?

Agó Conn lonn, ariudha, lán,

Fear do chuimeadh áir zách rluazh ?

Cáidhe zollá do b'fearr méid,

Mac Rígha Uibéan ná 'r thriéiz rínn ?

Zídh zur mhairbh a zhal a' r á zhiómh,

Do bheimeadh dhámh éir, a Chínn !

Do chuaidheadair rúd leath air leath,

Agá meir ríozh ná 'r cheacach éill,

Agí bhiadh air domhain d'á nóir,

Teardá rínn de'm chéill, a Chínn !

And Donogh the good is gone,
And Conaing of the comely brow !
I feel—oh !—I feel as I stood alone,
Neither Cian, nor Core, can hear my moan,
Where—where, is my refuge now ?

The fortune that Eavin crown'd,
Alas, to his son was denied !
And where is the king of Eugenia, renown'd,
And the myriads that rose at the gathering sound,
And the chief of the western tide ?

Dulaing, shall I never enjoy
The sight of his swift-footed steeds ;
Nor my Cian, the invincible son of Molloy,
Nor Con, who his foes by a look could destroy ?
But who can record their deeds ?

Where is he of gigantic mien,
Who ne'er from our standard would flee ?
All great as his prowess and actions have been,
Yet thou my Kincora ! wert ever the queen,
And he but a vassal to thee.⁴

Where is their silent abode,
Who once were the flower of Temora,
Fearless and fierce through the battle they strode,
But their hands never rifled the altars of God—
Oh, their loss has derang'd me—Kincora !

Meic míozi do leatnárádh a loirz,
 Láochuicá Dáil-ccáir ná ccóiz t-ríin,
 Zó bh-éázhaínn-rí rhoirí nó rhiáir,
 Och ! do b' ole an chiall, a Chíinn !

Buáin bóróimhe bínn me mádhi,
 Ionmhuan lámh do bheimeádh rínn ;
 Túr a chupáin 'r a choirínn m-breáe,
 Iy máirz dámh do chleácht, a Chíinn !

Iy máirz éá beódh zán buáin !
 Iy mé Máe lúaz ó'n linn,
 Do'm thozaínn zó tizh ná réud
 Do thuzaádh ró chéud, a Chíinn !



Sons of a royal race,
Dalgais of the far gleaming sword !
Who could emulate deeds that the bard cannot trace ?
Ah, could I on earth find your dwelling place !—
Alas, 'tis a senseless word !

But sweet is the theme to our souls,
And welcome the praise of Borù !
With silent enjoyment my memory rolls,
To the times when he gave me the first of the bowls—
Alas, that such honours I knew !

But all my hopes deceived me,
Yet I love thee for sorrow's sake ;
In thy palace of jewels how oft he received me,
But, Kincora ! the fate that of Brian bereav'd thee,
Hath orphan'd Mac Liag of the lake.

ՕՊՅ-ՇԻՍԻՄԻՊԻՍՅԻԱԾԻ ՄԻԵԻՇ ԱՅԱՅ
ԱՅԻ ԵԻՍԻԱՊ ԱՅԱՐ Ա ՄԻԱՄԻԵԻ.

ԱճԵՄԻԱՐ ԱՆ ՕԻԺԵԽԵ Ա ՆՈՇԻՄ,
Ա ՇԱՆԴԵՂՇԻԺ ԵՆՈՇԻՄ, ՅԱՆ ԵԻՔԵՅ !
ՇՐՈԾԻ ՈՒ ԴԱՆԻՒ ԺԻՆԵ ԱՅԻ ԺԽԱՆ
ԱՅԻ ԱՆ ԵՂՈՐԵԻՐԻ ՇԽԱԻԺ ԺՈ՛Ն Ն-ՅԵՐԵՅ.

Ա ԴԵ ԺԱ ԲԱ ԺԵԱՐԱ ԺԻՄՈՆ
ՅԱՆ ԱՅ ԴՆԼ ՄԵ ԺԱՐԻ ՈՒ ՄԱՆ ;—
ՈՐ ՄԻՋԻ ԲԱՐԵԱՄԱՐԻ Ժ՛Ա ՇԵԱՆՈՆ,
ԵՂՈՅԻԼ ԼՈՄ Ա ԱՇԻՐԻ ՇԻԱԼ.

ԱՅԻԱԻԺ ԺԱՄԻ-ԴԱ ԺՈ ԲԽՈՐ ԵԻՐԱՆ,
ԻՐ ԵՅ ԲԼԵԱԺԻԱՇԽՐ ԱՅ ՇԱՆ,
ՄԱՇ ՄԱՇԵՄԽԱԻԺ ԲԱ ԲԱԺԱ ԼԱՐ
ԱՅԻ Մ-ԵԵԻՇ ԱՅԻԱԻԺ ՛Ն Ա ԵՂՄԱՐ.

MAC LIAG MOURNFULLY REMEMBERS
BRIAN AND HIS NOBLES.

BY THE REV. WILLIAM HAMILTON DRUMMOND, D. D.

In a far foreign land, on a pilgrimage wending,¹
A bard of green Erin passed cheerless along;
On the dark barren heath gloomy night was descending,
He thought on past pleasures, and thus grieved in song:
“Sad and gloomy the night that now gathers around;
No door opens friendly with sweet welcome sound;
For poesy here no calm shelter is found;
No repose for the bard these wild regions among.

“Since heaven so wills, be its ordinance blest,
That verse in this land no reward shall enjoy:
Once with gifts it was honoured—the bard was caress’d
With a love that hereafter his peace may annoy.
Ah! well I remember—to Brian, of old,
When foamed the red wine in the goblet of gold,
As with Cian he feasted, the hours slowly rolled,
If he heard not the songs of the son of Molloy.”

“Welcome, bard,” said the monarch, his face beaming
gladness,

When he saw me return from the hall of O’Neill :

“Thy consort is pining, forlorn, and in sadness,

To think thou hast left her for ever to wail.

Bard, long was thy absence—what tidings of worth

Dost thou bring from the black cloudy lands of the
north ?”

“As the raven’s”—cried Morrogh—“what time she flew
forth

From the ark, well I wot, is our wanderer’s tale.”

“But come, tell what gifts and rare treasures you bring,

From him who bears sway o’er the Carn-i-neid host ;

To Innisfail’s nobles, and first to our king,

Swear true, by this hand, not to flatter or boast.”

“By heaven”—I cried—“all the truth I’ll unfold.

Twice ten gallant steeds—ten rich ounces of gold ;

And of kine, ten the choicest, twice ten times well
told ;

Such the treasures I bring from the fair northern
coast.”

Ծառ ան լիշի, ծո լիճի մե՛ և լոշտ,
 'Կ' ծո ծորիչաւի և ոշտ մօ ունի,
 Բարձր և ծիւղի ունի լո
 Ան ան իւրիւրի լո ծո լո ծո ծո.

Կ'աշտ մ-նաւ և'մ ծոնիւրի ծ' և ծիւրի,
 Լիշի ու լիշի ծո լիճի մե՛ ունի,
 Ան լո լո լո լո լո լո
 Ան լո լո լո լո լո լո.

Ծո լիճի լո լո լո, լո լո լո լո լո,
 “Ան ու լո լո լո,” 'Կ' ու լո լո լո,
 “Ան լո լո լո լո լո լո
 Ծո լո լո լո լո լո լո 'Կ' ու լո լո լո.”

“ With presents,” said Cian of generous deeds,
“ More noble, O Morrogh, his song we’ll reward
With more numerous kine, and more swift-footed steeds,
Beside what the Monarch shall give to the bard.”
And true, (to remember—my griefs fresh arise)
Ere the banquet was finished—or sleep closed the eyes
Of munificent Brian, I shared a rich prize,
E’en ten times more worthy the poet’s regard.

Seven herd-covered plains spreading fertile and wide,
Gift worthy a monarch—the king gave to me ;
And a district, for aye, where his court loves to bide,
In sweet summer sojourn, by mountain or sea.
Said Morrogh the pious, nor spake he in vain,
“ Whate’er the rich gifts thou, to night shalt obtain ;
To-morrow, their equal from me shalt thou gain,
With the love of a prince, bard, devoted to thee.”

CUI M H A I U Z H A D H M H E I C U I A I Z A I P
 B H P I A A I B O P O I M H E.

ԴԱԾԱ ԲԽԵԻՇ ՅԱՆ ԱՅԻՆԵԱՐ,

ՄԱՐ ՈՐՐ ԴԻԱՅԻԼԵԱՐ ՅՈ ԲՐԱՇԻ ԲԽԵԻՇ ;—

ՄԱՐ ԾՈ ԲԻՃԺԽԱՐ Ա Յ-ՇԵԱՆՆ-ՇՈՐԱԾԻ ՇԻԱՅԻՆԻ,

ՊԻՐ ԲԻ՛ԱԿԻԱՆ ԼՈՄ ԱՅՈ Ծ՛Մ ՇԻՐԵԻՇ.

ԾԱ ՄԱՐԵԱԾԻ ԾՐԱՆ ԲԽԵՈՆՆԵ-ԲԱՆՅ !

Չ՛Ի ՄԱՐԵԱԾԻ Ա ԼԱՐՅ ՈՐ ԼՈՅ !

ՊԻ ԲԽԵԻԾԻՈՆՆ-Ի Ա Ո-ԼՈՐԵ ԱՆ ՅԻԱՅԻԼ-ԾԱԲԻ,

ՄԱՐ Ա Ե՛ՐՈՆՈՐԱՅԻ ԵԱԼԵ Ա՛Ր ԵՈՆ.

ԾԱ ՄԱՐԵԱԾԻ ՇՈՆԱՆՅ ՈՐ Յ-ՇԱՆ !

ՕՐՄԻԼԱՆ ԴԼԱՅԻ, ԼԱՇ ՈՐՐ ԼԱՅ !

ԴԵԱՐ ՄԱՐ Է ՇԱՇԵՐՈՐ ՈՐ ԴԼԱՅԻ,

ՊԻ ԼԵՅԴԵԱԾԻ ՄԷ ԱԿԻ Ա ԲԻ-ԴԱԾ.

MAC LIAG, IN EXILE, REMEMBERS
BRIAN.

BY THE REV. WILLIAM HAMILTON DRUMMOND, D.D.

Tedious and sad lag on the joyless hours,
Ah! ne'er did fancy bode a change so dire!
What time I dwelt in sweet Kincora's bowers,
I little feared the barbarous spoiler's ire.

Had Brian lived, munificent and good;
Or Morrogh, in his stately mansions fair;
Ne'er in the isle of strangers black and rude,¹
Whelmed had I sunk beneath a flood of care.

If Conaing lived, the guardian of our coasts,
The chief of thousands, hero great in might
As dauntless Hector, of the Trojan hosts;
Long had I ne'er been exiled from his sight.

Δο βλειρ με δουλβhair, δοιρβh,
 Φιοehά ζ-cluimim τάιρm nά δ-τμάcth,
 Φίορ bh'ionnánm á'γ άn γiúbhál pυάιp,
 Δά pάinιzη άιp euάιpε ζο Cιάn.

Δο chuάdhάγ ζο Cιάn άn Chάιpmm,
 Φίορ τημάcth ζάn τάιpmm άn τίp theάmm,
 Φί pάibh, άcth bμάn nά m-bpάct γiόil,
 Τμάcth budh choip do chuip 'n ά cheάmm.

Grief and despair my anxious bosom fill,
To hear my prince's joyous voice no more ;
Oh ! how unlike this journey drear and chill,
Was that to Cian, in the days of yore !

To Cian of the Cairn—to Cian, high
In wealth and power, I went with bounding speed :
With him could none but royal Brian vie,
In every generous thought and glorious deed.

CEAPBHAILL O'DAILL A'G U' A'G
MACHAILL.

CEAPBHAILL MÓ CHÁN.

CEAPBHAILL.—A Mhac-álá dheá,
O'g duit is fear á lá,
Craob, á zhlóráich zhrínn,
Do bheir rínn d'ár z-crádh?—
Mácalá—zhrádh.

C.—Zhrádh! ní h-eádh d'ár n-dóich,
Zlithmídh dhámh-íá án zéán,
Mo chéudcrádh do chlódhálzgh,
Uch! d'ár n-dóich ní h-eádh!—
M.—ní h-eádh.

C.—Muná b'éádh á tál,
Do thuáitibh Dé minne crádh,
Lálzghéádh á n-dán dámh,
Innuí dhámh mál tál?—
M.—á tál.

CARROLL O'DALY¹ AND ECHO.BY JOHN D'ALTON.

Carroll—Speak, playful echo, speak me well,
For thou know'st all our care ;
Thou sweet responding sybil, tell,
Who works this strange affair ?—

Echo—A—fair !

A fair—no, no, I've felt the pain,
That but from love can flow ;
And never can my heart again
That magic thralldom know.—

Echo—No.

Ah then, if envy's eye has ceased
To mar my earthly bliss ;
Speak consolation to my breast,
If remedy there is.—

Echo—There is.

C.—Ա ղիօջակի՛մի շիւի, շիրմոն,
 Կրօտալ ինն յօ ղիւծի,
 Շրեւծ Ի՛ր Լիւշիւհար ծակի ?
 Պիօր քիօռոռար օրտ Բրեւձ.—

M.—Էւձ.

C.—Մա՛ 'ր է առ Եւ-էւձ, յօ Եւմիւն,
 Ի՛ր քօրքիօռոն շիւի ար Բ-րիւն,
 Ծօ ծիւլաւեւծի Լիւմ,
 Ծօ'Բ Լիւ Լիւմ, ծար քիւծի !—

M.—Ծար քիւծի !

C.—Ծար քիւծի քէյն Ծօ'Բ Լիւ !
 Ա շիւլաշի շիւկոն յան շիւծ ;
 շիւծեւծի, ար Ծօ Բիւձ !
 Պա՛ Եւմեւծի Եւլի քօ.—

M.—Եւծ քօ ?

C.—Եւծ քօ, առ Ծիւլաւ օրտ !
 Ա Եւլիւշի ու՛ր Լօ Բրեւձ !
 Բա՛շի Ծօ միւլաւծի ու՛ Եւն,
 Բա՛ւ Եւլի Ի՛ր յեւ Ծեւծ.—

M.—Էւծ.

Gay witty spirit of the air,
If such relief be nigh;
At once the secret spell declare,
To lull my wasted eye.—

Echo—To die.

To die ! and if it be my lot,
It comes in hour of need ;
Death wears no terror but in thought,
'Tis innocent in deed.—

Echo, (surprised)—Indeed !

Indeed, 'tis welcome to my woes,
Thou airy voice of fate ;
But ah ! to none on earth disclose
What you prognosticate.—

Echo, (playfully)—To Kate.

To Kate, the devil's on your tongue,
To scare me with such thoughts ;
To her, oh could I hazard wrong,
Who never knew her faults.—

Echo—You are false.

C.—Má' r tré Fharcuirrur tréan,

Al tásí a'z éad meát olc,

béalz an dith, dárí Duálch!

Al dhul uáit 'r an loch.—

M.—Och!

C.—Míle och á' r máirz,

Do chluinnim a'z áibh zách l'áoi;—

Creád á t'á libh 'z á luádh

Al threádh chomrithá an chlóidh?—

M.—Clóidh!

C.—Do chlóidh Fharcuirrur,

Do mu'z báir zách z'áidh;

Y'zuir á' r zo mu'z á áit,

Aln báir-ró má' r fíor.—

M.—I' r fíor.

C.—Beánndácht áir do bheál,

Fh'á' r chán b'réaz á n-diúmh,

O tásí a'z dul á bh-fádh,

Cuirim leát ádié.—

M.—Al dié.

If thy Narcissus could awake
Such doubts, he were an ass,
If he did not prefer the lake,
To humouring such a lass.—

Echo—Alas !

A thousand sighs and rites of woe
Attend thee in the air ;
What mighty grief can feed thee so
In weariless despair ?—

Echo—Despair.

Despair—not for Narcissus' lot,
Who once was thy delight ;
Another in his place you've got,
If our report is right.—

Echo—'Tis right.

Dear little sorceress, farewell,
I feel thou told'st me true ;
But as thou'st many a tale to tell,
I bid thee now adieu.—

Echo—Adieu !

ԿԼԱՊԻ ԼԵ Կ-ԵԼԻՔԻՊԻ.

Ծոճտար Ընտանջ յօ շան.



Մօ Բեանճաճտ Լեճտ և Դըմնինո !

Յօ Կ-ուր Կճնինո ԵճՅԱ ;

Կ Երաճի ! յճի Լէւր Ծանի և Բեանոճ,

Յիճի Յոճի և Ծ-Եանոճ Ծեճիճ !

Կճն Ծ'Ա Կ-ուր և Կ' Ծ'Ա Կ-ուրաճտ ;

Կճն Յօ յօ Բեաճտ Ծ'Ա Եճի'ճինի ;

Կճն Ծ'Ա Բանտրաճտնի Եճոն ;

Կճն Ծ'Ա Դճճինի Լե Կ-էրնի !

Մօ Դիճն Ծ'Ա յճինի մնե,

Կճն Դճ միճ Ծ'Ա Եոճնի !

Մօ Եիոն Ծօ'ն Ե-է Եճ Կնոն ;

Կճն Ծ'Ա Կնոնի և Կ' Ծ'Ա Լոճնի !

DOCTOR KEATING¹ TO HIS LETTER.

BY JOHN D'ALTON.

For the sake of the dear little isle where I send you,
For those who will welcome, and speed, and befriend
you ;

For the green hills of Erin that still hold my heart there,
Though stain'd with the blood of the patriot and martyr,

My blessing attend you !

My blessing attend you !

Adieu to her nobles, may honor ne'er fail them !

To her clergy adieu, may no false ones assail them !

Adieu to her people, adieu to her sages,

Her historians, and all that illumine their pages !

In distance I hail them,

More fondly I hail them !

Մէն ծ'ձ Կ՛ուլլեւի քձ ժօրեւի ;
 Մէն քօր ծ'ձ Կօրիւծիւի իհրեւի' ;
 Մէն ծ'ձ մօմեւի Կ'ր ծ'ձ Եճեւի ;
 Մէն քօր ծ'ձ իճեւի Կ'ր ծ'ձ իւհրճի !

Մէն ծ'մ Կիւծիւ ծ'ձ Եւեւի ;
 Մէն քօր ծ'ձ Եւրեւի երօմ ;
 Երիւծ ծ'ձ Եւիւի Կօհի ;
 Մէն Կւմ ծ'ձ Երեւիւի Երօմ !

Յիւ Յիւ Կ քօրիւ քիւեւի .
 Ձոն իւր իւրիւի, իւրիւի ;
 Եւր Եւր իւրիւիւի իւր իւրիւ,
 Եւր Կ քիւիւն իւր իւրիւի .

Adieu to her plains, all enamell'd with flowers !
A thousand adieus to her hills and her bowers !
Adieu to the friendships and hearts long devoted !
Adieu to the lakes on whose bosom I've floated !

In youth's happy hours,

In youth's happy hours !

Adieu to her fish-rivers murmuring through rushes !
Adieu to her meadows, her fields, wells, and bushes !
Adieu to her lawns, her moors, and her harbours ;
Adieu, from my heart, to her forests and arbours,
All vocal with thrushes,
All vocal with thrushes !

Adieu to her harvests, for ever increasing !
And her hills of assemblies, all wisdom possessing !
And her people—oh ! where is there braver or better ?
Then go to the island of saints, my dear letter !

And bring her my blessing !

And bring her my blessing !

Ե Վ Պ Պ Ե Վ Ծ Վ Ի Ր.

Ի՛ր ԼճԻԽԻՆՆ և ԲԵՐԻՇ և Մ-ԵՐԻՆ-ՇԱԾԱՐ ;
 Ի՛ր ԴՐՈՐ-ԲԻՆՆ և ԲԵՐԻՇ ճ՛ր ԵՂՆ-ՄԽԱՐ ;
 ՇՈՇ ԼՈՆՅՄԻԿԱՐ, ԼՈՆՈՄԻԿԱՐ, ԼՆՈՄԻԿԱՐ
 ԵՃՆՈՒ ՔԼԻՇՈՄԻԿԱՐ ՔԽՈՆՈՄԻԿԱՐ, ՂՅԻՄԻԿԱՐ.

ԵՃՆՈՒ և Մ-ԵՐԾԻ ԴՐՈՆ Ը՛ր ՔԻՆՈՒ ;
 ԵՃՆՈՒ և Մ-ԵՐԾԻ ԸՐՐՈՒ ԱՅԱՐ ԸԱՇԵԱ ;
 ԵՃՆՈՒ և ՐԱՅ Օ՛ԾԱԵԽՆԵ ԾՂՆԱ
 ԱԻԾԻ ՇԻՐՂՈՆՆԵ ԵՐ ՔԼՈՆ ՐԱՂՅԱԾԻ.

ԵՃՆՈՒ Ի՛ր ԵՈՄ-ՇԻԼՆ ՇՂՇ ԵԼՂՇ,
 Ա՛ր ՇՂՇ ՄԱԼԼՂՇ ԸՈՄԻՇԻԼՂ, ԸՐՐՐՂՇ ;
 ԵՃՆՈՒ ԲԽԵԼՂՇ, ՄԽՈՆՇՂՇ, ԲԵՃՆՈՒԼՂ ;
 ՇՈՇ ԸՐԵՃՄԻԼՂ, ԸՈՃԻԼՂ, ԸՐՂՆՈՒԼՂ.

ODE TO THE HILL OF HOWTH.

BY THE REV. WILLIAM HAMILTON DRUMMOND, D. D.

How sweet from proud Ben-Edir's height,¹
To see the ocean roll in light ;
And fleets swift-bounding in the gale,
With warriors' clothed in shining mail.

Fair hill, on thee, great Finn of old,
Was wont his counsels sage to hold ;
On thee, rich bowls the Fenians crowned,
And passed the foaming beverage round.²

'Twas thine within a sea-washed cave,
To hide and shelter Duivne brave ;
When snared by Grace's charms divine,
He bore her o'er the raging brine.³

Do chídhteáirí uáinn de'n mháóil mhonzáeh,
 Lánná á'í lóehíá d'á leádhádh ;
 Bhíreáirí cláir-bhóid tóibhe loimze
 le fáóidh zhonádh an dóirid állá.

beánn ír áuibhne d'áirí Eiréán,
 Zídh léibheánn ór fáirze fáóileánn ;—
 Mo chion d'á tmuáth zán dozhiráinn,
 Móir-bheánn ná bh-Íáinn n-áóibhinn.

Fair hill thy slopes are ever seen,
Bedecked with flowers or robed in green ;
Thy nut-groves rustle o'er the deep,
And forests crown thy cliff-girt steep.⁴

High from thy russet peaks 'tis sweet
To see th' embattled war ships meet ;
To hear the crash—the shout—the roar
Of cannon, through the cavern'd shore.

Most beauteous hill, around whose head,
Ten thousand sea-birds' pinions spread ;
May joy thy lord's true bosom thrill,
Chief of the Fenians' happy hill.

ՅԵԱՐԻՕՐԺ ՊԱՒՊԻՕՊՊ,

Ղար ԲԻ-ԴՅՅԲԻՈՒՆ Երբեքն ծօ.

ՃԻՄԲԱԿԺԻ ԵՐԱՆՆ Օ ԺԽԼԵԽԱՅԻՆԻ ԴՅԱՆ !

ՃԻՄԲԱԿԺԻ ԻՂԵԻ Երբեքնն ծ'ԴՅՅԲԻՈՒՆ !

ԻՂԵԻ ՄԻՈՒԼԻԴ ՈՂ Մ-ԲԵՂՆՆ Մ-ԲԵՂԵԽՂԵԽ,

ԼՈՒԴ ՈՂ Ն-ԵՂՆՅ Ն-ՕՒՅ-ԵՂԵԽՂԵԽ.

ՇԻԺԻ ԵՂ ՄՕ ԺԻՐԱՆՆ ԵՂԻ ԴՅԱՆ ԴՈՒՐ,

Ղար ծ-ԵՂԲԻՂԻՐԵ ԵՆՆ ծ'ԻՂԵԻ ԴԽՈՆԵՂՆ,

ԾՕ ԴԵՂԻՐ ԵՐՕԻԺԵ ԴՅ'Ն ԴՕԺ ԴՈՆ ;

ՊԻ ԵՂԻ ԴՕԺ ԱՆԵ ՂԵԽ Երբեքն.

ԴՕԺ ԻԴ ԵՐՈՒՄԵ ԵՐԻՂԺԻ ԵՐԱՆՆ,

ԴՕԺ ԻԴ ԴԵՍԻ-ԱՂԻԽՆԵ ԴԵՂԻՂՆ,

ԴԵՂՆ-ԵԽԼՂԻ ԼԻ ԲԻՂԵՆՂԵ, ԲՂԻՐԵԽՂԵԽ,

ՂՆ ԵՐԻ ԵԽԻՂԵՅԻՂԵԽ, ԵԽԻՐԵԽՆԵՂԵԽՂԵԽ.

ODE BY GERALD NUGENT, ON LEAVING
IRELAND.

BY THE REV. WILLIAM HAMILTON DRUMMOND, D. D.

What sorrow wrings my bleeding heart,
To flee from Inisfail !¹
Oh ! anguish from her scenes to part,
Of mountain, wood, and vale !
Vales that the hum of bees resound,
And plains where generous steeds abound.²

While wafted by the breeze's wing,
I see fair Fintan's shore recede ;³
More poignant griefs my bosom wring,
The farther eastward still I speed.
With Erin's love my bosom warms,
No soil but her's for me has charms.

A soil enriched with verdant bowers,
And groves with mellow fruits that teem ;
A soil of fair and fragrant flowers,
Of verdant turf and crystal stream :
Rich plains of IR,⁴ that bearded corn,
And balmy herbs, and shrubs adorn.

Եիմ նա Յ-սարրածի 'ր նա Յ-ելար,
 Եանեհ նա n-հոբիւրի n-օր-ելիւծի,
 Եիմ նա բիււծի n-Յօրմ-հետհ, n-Յլան,
 'ր նա եի-բարի n-օր-եիւարտհ, n-հիւմիար.

Ըհ նահաւածի Ըիհ ծիւմի տար մ'ար,
 Խօշտան ծօ'm ծիւմիւն ծիւտիւհար,
 Օ շիւկիւծի ու շիւծիւմն ծիւ
 Յօ ւկոնիւծի իւշիւմ րիւհիւ.

Ըհ m-եւծի ու'ր եիւշիւկ մար,
 րիւշիւկիւ ւարհ ւոշիւրիւ,
 Խօ միււմնոն րար ու իւն,
 Եիւկ օ Ըիւլիւհիւ ի ծօ-ծիւմտ.

րիւն ծօ'n եիւծիւ րիւշիւկ-րի տար n-ծիւ
 Խարհ Ըմն Ըօրիւշիւրիւ
 Ընն ա'ր ւոմիւ շիւկիւ Խիւ
 Ըար ի րիւրիւ րիւհիւ.

A land that boasts a pious race,
A land of heroes brave and bold ;
Enriched with every female grace
Are Banba's maids with locks of gold.
Of men, none with her sons compare ;
No maidens with her daughters fair.

If heaven propitious to my vow,
Grant the desire with which I burn ;
Again the foamy deep to plow,
And to my native shores return ;
“Speed on,” I'll cry, “my galley fleet,
Nor e'er the crafty Saxon greet.”⁵

No perils of the stormy deep
I dread—yet sorrow wounds my heart ;
To leave thee, Loegaire's fort, I weep ;
From thee sweet Delvin must I part !⁶
Oh ! hard the task—oh ! lot severe,
To flee from all my soul holds dear.

Farewell, ye kind and generous bands,
Bound to my soul by friendship strong ;
And ye Dundargveis' happy lands,⁷
Ye festive halls—ye sons of song ;
Ye generous friends in Meath who dwell,
Beloved, adored, farewell, farewell !

MÍÁ GÍGÍÁ PÁTTÍUÍCC UÍ EÁIÁIÐHE.

ΔΑ bh-φάzháinn-rí mo mháinná do mÁr,
 Á' r ceáδ cáirte mo r'háézháil do r'húδheáimh,
 Δo bheíðlinn mÁr áh δ-τμάτh r'héáhnáidhe, láτh,
 Zhán cheáhnzhál le h-áén dúnne ácht ríτh :
 Dhéáhnφάdh ácúá beáz φeáráinn nó dhó,
 Mo ríéim á zh-ééim mÁr budh chubháidh ;
 Δo mheáφφáinn mo φhláitheáφ zhí m'hóí,
 'Y budh chláon liom bheíτh ázh zhéilleádh do'n rízh.

Mo φháirte beáz φeáráinn bá mhéíτh,
 Le mÁinn de zhách r'píóimh-τhóimτh á' φeárim,
 Zhán teácht áir φeárimτháinn nÁ zháτh,
 Ácht cunnφeácht zhách ríne 'n á h-áim :
 Budh líonmháir á'm bhríúzhim bheáz zhách nídh,
 Bá cárimbheádh áh cáitmeáimh 'n á m-béidheádh ;
 Δo b'áóibhinn clóφ r'úzhle mo thízhhe,
 'Y ná leábháir á ceómháitíóφ zhách láé.

PATRICK HEALY'S WISHES.¹

BY JOHN D'ALTON.



Oh ! could I acquire my fullest desire,
To mould my own life, were it given ;
I would be like the sage, who in happy old age,
Disowns every link—but with heaven.

An acre or two, as my wants would be few,
Could supply quite enough for my welfare ;
In that scope I would deem my power supreme,
And acknowledge no king but—myself there.

The soil of this spot, the best to be got,
Should furnish me fruit—and a choice store ;
Be sheltered and warm from rain and from storm,
And favoured with sun-shine and moisture.

My home should abound, and my table be crowned
With comfort, but not ostentation ;
The music of mirth should hum round my hearth,
And books be my night's recreation.

Ծօ Բ'ԱճԺԵԱՐԱՅ ԼԵ ՔԵՍԿԱՆ ՄՕ ԲԽՈՒՄ,
 ԼԵ ԵՂՈԲԻ ԿՈՒԼԼԵ Ա՛Ր ՔՐՈՐ-ՇՈԲԱՐԻ ԿԱՐ ;
 ՉԻՔ Ի-ԵՆԼԱ ԱՆ ԱԿԱՐ Ը՛ՔՐԻՉԺԵՕԽԱՆՆ ՅՕ ՄՈՇԻ
 ՅՕ Ի-ԱՕԻԲԽԱՆՆ ԱՅ ՔՐՈՐ-ՐԺԵՈՆՆԵԱԾԻ ԵՍՆԼ ;
 ԿՐԱՄԻ ՐՈՐՄԱՅ, ԵՍՆԻԱՐ-ՉԼԱՐ, ԻՄԱԾ-ԲԽԼԱՒԻ,
 ԵՐԱՆՆ ԵՐՈՄ-ՇՈՐԻՄԻԱ Ա՛Ր ՉԵԱՄԻԱՐԻՄԻԱ ԼԵ Ն՛ԱՐ,
 ԲԱԾԻ ԵԼԻՐԵ ԻԱԾ ՈՒ ԲՐԵԻՇ ԱՆՆ Ա ԼԱՐ,
 ԼԵ ՔՈՆՆ ՐԱՒԼ ԱՅ ԼԵՈՆՆԵԱԾԻ ՅՕ ՔՐԱՐ.

Ծօ ՇԻՐՈՇՆՈՒՅԻԱԾԻ ՈՒ Ն ԱՕԻԲԽԵԱՐ ՐՕ ՐՕՄԻԱՆ,
 ԱՅԱՐ ԿՈՐՔՐԻԾ ՈՒ Ի-ՕԻՇԵ ՄԺԵԱԾՅԻԱԾԻ,
 ՉԻՐ ՐՄԱԿՆՐԱՆ ՅԱՆ ԵՂՈՆ-ԲԺԵԱՆ ԾՕ ՇՈՅԻԱԾԻ
 ՄԱՐԻ ՆԱԿԺԵՇԱՐԻ, ՚Ր Ի ՕՐՇԵԱՆԵԱ, ԲՆԺԺԵԱՅ ;
 ԱՆՆ ԱՕՐ Ա ՆԱՕԻ-ԾԵԱՅ ՅՕ Ի-ԻՄԼԱՆ,
 Ա՛Ր ԵԵԱՄԱՐԻ-ԱՐԻ-ՐԽԻՄԵՇԻԾ ԾԱՄԻ ՔԵՄ,
 ԲԽԱԾԻ ՆԱՕԻԺԵԱՆ ԱՐԻ Ա ԵՐՈՇԱՆԻ ՅԱՅ ԵԱՐՅ,
 Ա՛Ր ԲԽԱԾԻ ի՛Ր ԼԵՐ ՐՄ ԾՕՄ ՇՈՄԻՐԵՐԻ.

Delightful retreat, in simplicity sweet !

A wood and a streamlet should bound it ;
And the birds when I wake, from each bower and brake,
Should pour their wild melodies round it.

This streamlet midst flowers, and murmuring bowers,
In the shade of rich fruits should meander ;
While the brisk finny race, o'er its sun-shiny face,
Should leap—flit—and sportively wander.

These joys—yet one more might enliven my store,
Redouble each comfort and pleasure ;
A wife, of such truth, such virtue and youth,
That her smiles would be more than a treasure.

Let nineteen, and no more, to my twenty-four,
Be the scale of her years to a letter ;
Then a babe every Easter, I think wo'nt molest her,
No—I warrant she'll like me the better.

ΜΑΓΤΗΓΑΔΗ ΑΦΙ ΔΥΙΦΕ ΔΗΘΙΛΖΗΘΥΑΙΕΗ.

Υἔλζηκν Ο'Coileáin ² ró chán.

Óidheche dhámh zó doilz, dúbhách,

Choir fháirze ná d-tonn d-tréun,

Áz léurymuáineádh á' r áz luadh,

Áli choirráibh chruádhá an t-ráozhál,

bhídh an mé 'r ná réultá rúar,

Áhíor chloz fúaim toinne ná trázih.

'Y ní ráibh zál ánn de'n n-záoih

Do chroithféadh báiri eirínn ná bláih.

Do zhlúiréar áz mácheanámh á'm áon,

Zán áire ázám áli ráon mo rhiúbháil,

Doiur cille zuri dheáre mé,

'Y an z-conáiri péidh áli mo chionn.

THE MOURNER'S SOLILOQUY IN THE
RUINED ABBEY OF TIMOLEAGUE.¹

BY THOMAS FURLONG.

Abroad one night in loneliness I stroll'd,
Along the wave-worn beach my footpath lay;
Struggling the while with sorrows yet untold,
Yielding to cares that wore my strength away:
On as I mov'd, my wayward musings ran
O'er the strange turns that mark the fleeting life of man.

The little stars shone sweetly in the sky;
Not one faint murmur rose from sea or shore;
The wind with silent wing went slowly by,
As tho' some secret on its path it bore:
All, all was calm—tree, flower, and shrub stood still,
And the soft moonlight slept on valley and on hill.

Ծօ յտձ մե՛ ՚ի ան-ծօյս շ-րբն,
 'Պի ար շինճիտ ճմարանո՞ւնն ճ'ի ճօճիւնիտ,
 Ծ'ճն-ճճիւնն ճօ'ն ճօհարն ճշար ճօ'ն ճճ,
 Չն ճրճիտ միարն ճիւծն ան ճիշիտ.

Եհիճի ճօրարն ճարն արն ճ ճիւծի,
 Ի ճիւծն ճ ճարարն ճ ճիւծի,
 Չարն ճ ճիւշիւնն ճճիտիտ ճ'ի ճիւծն,
 Չ'ի ճարարն ճիւծիտ ճիւծիտն ան ճիւծն.

Ի'իւծի մե՛ ճիւծն ճ ճիւծիտն ճն,
 Ծօ ճիւշարն մօ ճիւծի ճճի մ' ճիւծի,
 Ճարն ճիւծն ճիւծն ճիւծն ճիւծն,
 Օ'ն ճիւծիտն արն ան ճիւծն ճիւծն.

Չ ճիւծիտն մե՛ ճիւծն ճ ճիւծիտն,
 Չ'ի մե՛ ճիւծն ճճիտն ճ ճիւծիտն,
 Ծօ ճիւծի ճիւծն անն 'ն ճ ճիւծի,
 Չն ճիւծն-ճ ճ ճիւծիտն, ճիւծիտն.

Ի ճիւծն ճ ճիւծիտն ճիւծն ճ'ի ճիւծն,
 Ծիւծիտն ճ'ի ճիւծիտն ճ'ի ճիւծիտն,
 Ծիւծիտն, ճիւծիտն ճիւծն ճիւծն,
 Չ ճիւծիտն մօրն ճիւծիտն ճիւծն.

Sadly and slowly on my path of pain

I wander'd, idly brooding o'er my woes ;

Till full before me on the far-stretched plain,

The ruin'd abbey's mouldering walls arose ;

Where far from crowds, from courts and courtly crimes,

The sons of virtue dwelt, the boast of better times.

I paused—I stood beneath the lofty door,

Where once the friendless and the poor were fed ;

That hallow'd entrance, that in days of yore

Still open'd wide to shield the wanderer's head ;

The saint, the pilgrim, and the book-learn'd sage,

The knight, the travelling one, and the worn man of age.

I sat me down in melancholy mood,

My furrow'd cheek was resting on my hand ;

I gazed upon that scene of solitude,

The wreck of all that piety had plann'd :

To my aged eyes the tears unbidden came,

Tracing in that sad spot our glory and our shame.

Գօտհարա՛ւի բօլահի, շնո ձործ,
 Ձիւր րօ րի ճէրծաւ տւր,
 Իր Եօմծիւ ճարշաւ ճշար շնօտ,
 Ծօ Բիւսիւ ք՛ա միսօլ Ծօ միւր.

Իր Եօմծիւ քարտիւտն ճշար քսա՛ւիտ,
 Ձշար րտօրտ Եսիւ Ծօ շիւրիւր ծիօտ,
 Օ տօծիւսիւսծի տիւ հար Ծ-տւր,
 Ծօ քիշի ո՛հ ո-ծիւ մար տիշիւս.

Ձ միւր ոհօմիտիւ ո՛հ ո-Բօտն ո-շնար,
 Ծօ Բ'օրտիւ Ծօ'ն տիւ-րօ տրիտ,
 Իր ԾիօմԲիւծի Ծիւ ոտն Ծօ րօրտ,
 Ձշար Եւր Ծօ ոհօմի հար ք՛հն !

Իր սնշնօւսիւ հ տնօր հ ուր !
 Պի քիւս Եօնուտ Եօրիւծիւ ո՛հ Եօլ,
 Ձիւտ րշիւսիւսծի ո՛հ շ-Եօտն-Եստ
 Ձոն Եօնս ո՛հ քրիւս րօշի'հի !

Եիւսօտն ճշ Եարար օր Ծօ րտնշի,
 Պօտնտօշ քսածի հ'ծ իրիւր իւր,
 Եսիտիւտն Եսօլ ո՛հ քօտնիւ քօնշ,
 Ձ'ր Երօնն ո՛հ ո-Եար հ'ծ շիւս,

“And oh!” cried I, as from my breast the while,
The struggling sigh of soul-felt anguish broke;
“A time there was, when through this storm-touch’d pile,
In other tones the voice of echo spoke;
Here other sounds and sights were heard and seen—
How alter’d is the place from what it once hath been!
“Here in soft strains the solemn Mass was sung;
Through these long aisles the brethren bent their way;
Here the deep bell its wonted warning rung,
To prompt the lukewarm loitering one to pray;
Here the full choir sent forth its stream of sound,
And the rais’d censer flung rich fragrance far around.”
How chang’d the scene!—how lonely now appears
The wasted aisle, wide arch, and lofty wall;
The sculptur’d shape—the pride of other years,
Now darken’d, shaded, sunk and broken all:
The hail, the rain, the sea-blown gales have done
Their worst, to crown the wreck by impious man begun.

Thro' the rent roof the aged ivy creeps ;
Stretch'd on the floor the skulking fox is found ;
The drowsy owl beneath the altar sleeps,
And the pert daws keep chattering all around ;
The hissing weasel lurks apart unseen,
And slimy reptiles crawl where holy heads have been.

In the refectory, now no food remains ;
The dormitory boasts not of a bed ;
Here rite or sacrifice no longer reigns ;
Prior—brethren—prayers—and fasts and forms are
fled :
Of each—of all, here rests not now a trace,
Save in these time-bleach'd bones that whiten o'er the
place.

Oh ! that such power to baseness was decreed ;
Oh ! that mischance such triumphs should supply ;
That righteous heaven should let the vile succeed,
And leave the lonely virtuous one to die !

Ծ'ուռիշի մօ ԼսձհԱլլ ճր մօ Լնտ,
 ՔձհԱրԵ մօ րհնլ ճշսր մօ շիբօր,—
 Շձիձ մօ շհԱրԵ ճշսր մօ շհԼոռ,
 'Ղ ճո յ-ճլլ-ր յօ քճոռ ճշ ծրեճշհձհ !

Շձ ծսԱրԵճԱր ճր մօ ծիբճհ !
 Շձ մօ շիբօձհե 'ն ճ շիբօճԼ շոձհ !
 Ծձ Եհ-քօրբճհ յոռ ճո Եճ,
 Եսձ ծհճրԵհ մ'քճլտ քձ ոճ շոմհԱր !

Oh ! justice in the struggle where wert thou ?

Thy foes have left this scene chang'd as we see it now.

I too have chang'd—my days of joy are done,

My limbs grow weak, and dimness shades mine eye ;

Friends—kindred—children, dropping one by one,

Beneath these walls now mouldering round me lie.

My look is sad, my heart has shrunk in grief,

Oh ! death when wilt thou come and lend a wretch
relief.

Maibh 91a oiliúeiri 31a.

Yézhán Máe bháitéir bheáthnách mío éhán.²

Tá ceódh dúbhách áir zách ríábh,
 Ceódh nách d-éáinízh roimhe mánh;
 Tá eíúneáir duáire ánn ám nóim,
 Ácht ámháin trom-zhuch án bhíóm.

Tá eínz³ ná márbh leir án n-záóit,
 Mo nuár! ir teáchtá bróm dúinn í!
 Tá án ríách dubh le zlóir zárbh
 Áz rózhádh uáire án duane mhárbh.

Án duit, á uáráil óiz, mo ehpóidhe!
 Do reieád zo dúbhách án bheán-rízh,
 Á meódhán ehním-uáizneách óidhe,
 Ir eúmhách do bhídh rí áz éuzcáóineádh.

ELEGY ON THE DEATH OF OLIVER
GRACE.¹

BY THE REV. WILLIAM HAMILTON DRUMMOND, D. D.

Dark, round the mountain tops, the vapours lower,
And in unwonted gloom their beauty shroud ;
Silent the noon, as midnight's solemn hour,
Save when the voice of sorrow mourns aloud.

The sound of death is floating on the gale,
Oh ! luckless hour ! oh ! tidings full of dread :
The hoarse-voiced raven tells a mournful tale,
And sad proclaims the season of the dead.

Was it for thee, O youth, in love allied,
Close to my bosom as the spirit there ;
The Banshee, on the lonely mountain's side,
Poured her long wailings thro' the midnight air ?

Ծօ քիբեհչարի ի շահ մարի ա՛ր ԲԱԼԼԱ,
 Շօ ճննեհեհ ծարիբ ԼԵ ՄԱԵԱԼԼԱ ;
 Պիօր շիւհօւծի ԵՈՒԼԵԱԵԻ ՄԱՐԻ ԲՈՍԻ շիւղէտ,
 Դ՛ր ո՞րք քիծչարի ճննոտ ԼՈՒ Ո՛Ր ԵՐԱՅԵ.

Ահ ! Եւրէր զիշ, մօ շիւղծի !
 Իր է Ծօ ԲԻՃԱՐ Եւ Ե՛Ր ի շիւղծիեհծի !
 Իր է Ծօ ԲԵՐԻ ԼՈՒ Լ՛Ա ՚ն Եւ զիւհի !
 Իր է Ծօ ԲԵՐԻ ԼՈՒ Եւմիհիւծի ԼՈՒ ԺԻՃՈՒԻԻ !

Պի՛լ Աշտոտ ԼՈՒՐ, մօ ԲԻՐՈ՛Ն !
 Ձոտ ԶԻՒ ԼՈՒ Եւ-Դ՛ՐՈՒ ԼԵԻ Եւզիւծի Ե՛ր ԺԵՐ՛,
 Դիւլեհծի ԺԵՐԻ, Ե՛ր շԼԵ, Ե՛ր Եւզիւծի,
 ԲԵԱՐԺԱ Ժիւնոտ Ե՛ր ԲԻՐԵԱԺԻ Եւզիւծի.

Ահ ! Եւ ԲԻՃԱՐ, Ծօ ԼԵԱՅ Եւ շիւղծի,

 Եւ Լ՛ԱՅԵ Ե՛ր ԴԵՐՈՒ ԼՈՒ Ն-ՇԵՐՇԵ ԻՐ Լ՛ԻՐԻԵ,
 Մօ ՆԱՐԻ ! ո՞րք քիՃԱՐԻ ԼՈՒ Ծօ ԲԻՒԱԺԻ.

 ՇՈՒ ԵւԱՐ ԶԻ Ն-ԺԵՐՈՒ ԺԻՒԼ ՚ր ԼՈՒ ԱԼՈՅԻ.

Ձ ԴԵՐԻՒՆՅ ԼՈՒՆ ԲԱ ԵւԼՈՒ Եւ Լ՛ԱՄԻ,
 ԱՅ ԵւԴԱՄԵ ԵւՐԵ Եւ շիւղիլ ՚ր Եւ ԺԻՃԱՄԻ,
 Դ՛ՐՈՒ մԵՐԻՇԵ Եւ ԼԵԼԱՐ ԱԼԴԱԼ ԴԵՄ,
 Իր Արմիւնիհան Ծօ ԲԱՐԻ ԵւՒ Եւ Շ-ԵՐՈՒ.

The seas and shores around each cavern'd bay,
Sullen and sad re-echoed to her wail ;
The shrill-voiced cock, loud herald of the day,
Forgot his task, the coming day to hail.

Yes, youth beloved ! her sorrows dark and deep
She poured for thee—my soul's supreme delight ;
For thee, what crowds in bitter anguish weep !
Crowds whose clear day thy death has changed to night.

Since thou art gone, what voice our hearts shall cheer ?
What now is left but grief's incessant flow ?
The long and loud lament, the scalding tear,
And all the agonies of hopeless wo ?

Death, thy cold tempest, of its fairest bloom,
And proudest, loftiest branch has disarrayed ;
Thou deem'dst no triumph great till in the tomb,
Oh ! luckless hour, our people's chief was laid.

When sword met sword, to guard his country's right,
Amongst her foes what terrors dealt he round !
Beneath his sire's victorious banners bright,
Or Ormond's, far in foreign lands renowned.

471 bhíodh baile na Cuípte arí don chor,
 Faoi cheóidh bhrón ná' m' ffeidir meidhteach,
 U rheaibhithóir dhéir, 'r a chroídh eéurda,
 Tré bháir an óig-ghair budh mhóir a d-tpéidhibh.

Óigheir eéarir áinne, a zhiadair, 'r a réime,
 U' r óigheir a rtaite ann zách áid d'Éirinn,
 Máir ehiránn na dáir budh máireach a rheaucháin,
 Do zheall zo leathraídh zo leatháin a zheuzá.

472 mair go do bhídh a n-dán do'n t-réimh-rheair,
 Uchit dul 'r an n-uáir zo h-uáirneach 'n a donair;
 Uch ! ir eirach rhaídh é le na ló !
 Ir bhrón eirídh d'á chéir zo deóir !

Ir máthair í ir t-rom fá ehirídh,
 Uir n-dul zo lach d'á eéir a n-uir,
 Uchair a eáinne, 'r a eéad zhiádh,
 Och ! ir í do ruair a eirídh !

473 leathraídh ré an ríach zo deóir,
 Faoi zheánnatá dúbhá ná rleibhte eóidh,
 474 ehirídh a dháir zo bínn áz réideadh,
 475 zuch a zhiadhair air bheínn an t-rleibhe.

Not wont was Courtown⁴ to be wrapped in clouds,
Dense clouds of sorrow which no light can chase;
But now its faithful lord affliction shrouds,
Reft of the heir and glory of his race.

Heir of his name, his dignity and power,
Heir of demesnes afar thro' Erin spread;
Like the strong oak majestic did he tower,
And promised high to rear his branchy head.

Far other lot his destinies ordain;
To feel the force of death's untimely dart.
For him, his widowed partuer mourns in vain;
No balm, for aye, shall heal her wounded heart.

A mother she, in deepest wo opprest,
Weeps for her first, sole love, her children's sire
Snatched prematurely from her faithful breast:
'Tis she, that feels affliction's fiercest ire.

Ne'er in the chase, shall he with early morn,
Sweep o'er the mist-clad hills by moor or lake;
Ne'er hear the stirring music of the horn,
Nor sweet-voiced hound the mountain echoes wake.

Գի՛ քիւրքար ի՛ ար խալի-եւի ճ,
 Եւր լաւիւ ի՛ ք ի՛ ճ ճաւաւի իւի,
 Եւ լաւիւիւ ի՛ ար ի՛ միւր ճ ճաւի,
 Զար ի՛ միւրիւիւ ճ ճաւ թոմ-իւի.

Զ լաւի բիւրիւի ճ ի՛ ք ի՛ ճ ճաւ,
 Զ իւրիւի մաւիւի միւր ճ ի՛ բիւրի,
 Իւ ի՛ լաւիւ, ճաւ ի՛ ք ի՛ ճ ճաւ,
 Իւ ի՛ ճ ճաւիւ իւրիւ ի՛ ք ի՛ ճ ճաւ.

Իւ ի՛ ճ ճաւ ի՛ ք ի՛ ճ ճաւ ճ ճաւ,
 Զ իւր իւրիւի ճ ի՛ ք ի՛ ճ ճաւ,
 Զ իւր իւրիւի ճ ի՛ ք ի՛ ճ ճաւ ճ ճաւ,
 Զ իւր իւրիւի ճ ի՛ ք ի՛ ճ ճաւ ճ ճաւ.

Nor fly impetuous on the fleet young steed,
O'er fence or fosse, with many a rapid bound ;
Marred is his beauty—checked the hunter's speed,
And all his glory wrapt in shades profound.

Cold is the hand that bounty opened wide ;
Relaxed the heart with manly spirit strong :
Fallen the hero's son, the minstrel's pride,
The friend and guardian of the sons of song !

Tho' for no poet's lay his virtues call,
Yet shall the muse my grief aloud proclaim ;
With every closing day my tears shall fall,
And on the tomb bedew my hero's name.

ՏՈՐԵԱԾԻ ՉԱՐ ԵԿԱՅԻՄԻ ԵԿԵՐԵԱԾԻ.

Ե ԴԵՅԻՆ Օ՛ՏԱՌԱ.²

Շօ ճէշեանձի Կ՛ Թոթիս Բձո՛ւ յե՛լլ, Կ՛ յա՛նի ծոմի
Կի յո՛ր-Դե՛հիսի Մձիշ,

Շձն Կ՛ն ճ՛ն Երիսի ծի՛ծոնի Կ՛մ ճո՛ր, Կ՛ մօ յու՛նի
Ծ՛ Դե՛լիսի ճիւս Բձո՛ւ :

Ծձիսի Լի՛ Կն ծ-Երիս-Կի՛հիս յո՛ր, ծօ ծ՛իսիս Կ Շձի
Կ՛ Կ Շձի,

Չ՛ Կ՛ն յո՛ր յ՛հիսիս յօ յիւս-Դ՛ յօ ճիւս, յի յիւսիս
Ծ՛ն յիւս ծիս Կ՛մ ծի՛ս !

Չ յիւսիսիս յի յիւս-Դիւս յո՛ր, Կ՛մ յիւսիսիս Կի
Կիսիսիսիս յի յիւսիս,

Կիսիսիսիս Կի յիւսիսիս Կ յիւսիս, Կ՛ յիւս-Կիսիսիս
Կ յիւսիս-Կիսիս յի յիւսիս ;

Կիսիսիսիս Կ՛ յիւսիսիս յիս յիս, յի յիս-Կիսիս Կ՛
Կիսիսիսիս յի յիս,

Կիսիսիսիս Կի յիս-Կիսիսիս յիս, Կ՛ յիս յիս յիսիս
Կիսիսիս յի յիսիս !

ELEGY ON THE DEATH OF JOHN
CLARAGH MAC DONNELL.¹

BY THE REV. WILLIAM HAMILTON DRUMMOND, D.D.

As lonely, erst, on Maig's green banks reclined,³

I gave my thoughts to fancy's bland controul ;

The stream's soft murmurs mingling with the wind,

Made music sweet and soothing to my soul.

Soon changed the scene—the birds forgot to sing,

Cow'ring and trembling in their leafy bowers ;

Night robed the sun, blue flashed the lightning's wing,

Swell'd the brown flood, for heaven wept copious
showers.

Եւ յճաճեալ նա մ-բան n-աճծեարծիւ օր մօ շօմիւնս, ունի
 րօնս ք'ի ունի լօնիւնս 'ն և լանի' ;
 Չ'ի ծօ'մ լարմեար և շօմի-շօն ք'ի ո'ն շօնի նա ունի
 n-շօն' budh շիւն-շօն ք'ի,
 Չ n-նօնիւն և շօն ք'ի շօն, շօն նօնիւն
 լանիւնիւն և շօն ;
 “ Չ շօն-ճօնիւն ծիւն, լան լան և շօն և շօն, ունի շօն
 լանիւն լան շօնիւն շօն և շօն.”

Իր ք'ի ծիւն լան լան-լանիւն լանիւն, լան լան լանիւն նա
 շօնիւն ;
 “ Չ լան լան լան և 'ն-լանիւն և լան, և լանիւն լան լան
 լանիւն-լանիւն օր լան,
 Չ և լանիւն լան լան-լան և լանիւն, լան լանիւն-լան
 լան լանիւն-լան, և լանիւն ;
 լան լան մօ լան և լան լան, և լանիւն-լան լան լանիւն
 և լան լանիւն !

“ Ճօն լանիւն լան լան լան լան, լան լան լանիւն-
 լանիւն, լանիւն-լան լան լան ;
 Ճօն լանիւն լան լան լան լան լան լան, լան լանիւն
 լան լանիւն լան լան !
 Չ լան լան լան լանիւն լանիւն-լանիւն լան լան, մօ
 լանիւն-լանիւն լանիւն լանիւն լանիւն,
 Եւ լան լան լան լան լան լան, լան լանիւն լան լան
 լանիւն լան լան.

Nine nymphs, and in their hands nine tapers flamed,
Came nigh, with shrieks that filled the concave sphere,
And thus, in voice immortal, loud exclaimed :
“Weep, Bard, with us, o’er Donald’s lowly bier.”

Then thus Calliope—“In mournful lays,
To none but thee of Erin’s bards belong,
With us to feel and weep—to sing the praise,
And laud the virtues of the son of song.

“Dire is the tale—our lion sinks to rest—
For him let sorrow pour the tearful stream ;
Of all the Gaël now I loved him best,
Him of all bards that Europe boasts supreme.

“Lovely he bloomed, e’en as the oak exceeds
The lowly shrub, all bards he passed afar ;
Sweet was his song of high heroic deeds ;
The minstrel’s pride, the poet’s polar star !

“ 3լէ-նիւե աօնձա մօ րէօր, ծօ Բ'աօրմե և մօր-մայ Բ'աւ,
 Ծօ րհաօշիւսոցի յա Բեւրա յառ շեօճի, 'ր յա'ր յշնօճի
 աշտ ար միօրմիաշի յաշ մաւ ;
 Չ շեմոնի առ յա տրէշիտի ծաշ տրէառ, և Բի-րիօն-
 մայ Բիօճիկա յաշ Բարի,
 Բա յիւր-տաւշրէաշ, և շեարմաշ 'ր առ յ-շեօլ, 'ր Բա
 րիմօն-շօնշեալ շօլայ ծօ'ն յ-ճաւի !

“ Եւշար և'ր շօր-Բիաշ յա յ-շօլ, ար Բի-րիմօն-րիւնի
 ճիւրիւրէաշ ճիւ, ծօ Բիւր-շօր յառ շօնիւնիաշ, ծ'ար
 յշնօնիաշ և' յ-շօլայ յա Բի-րաշի !
 Բար յլէ-շիալ, Բա տրէշիտիաշ, շար, շօր, Բա ճիւր
 ծօ'ն շի'րօն շօր յաշ յա ;
 'Պօր շիշիմիւմ-ր օր, և Չառ-միւր յա յ-շօնիաշ ծօ'ն
 յառի-Բիւր յօ յօլար ար յ-ճաւի ! ”

Չա Բար-Լաօճի.

Չա շիւն և շա, և յա-Լա, 'ր յի Բիւն ծօ'ն շ-րիւաշի,
 Բար յաշաշ, յաւի, յա-օլտե աշ յօլաշի յաւաշ,
 Բա շիւն ծօ'ն յ-ճաւի ճիւ-մայ Բիօճիկա, յար,
 Չա րօն-րիւնի Բաշիառ Լարաշ յա շօնիալ յա !

“ A druid, in whose mind her honey-dew,
As in a comb, did science richly store ;
Kind was his heart, brave, generous, loyal, true,
Great King of Heaven reward him evermore.”

EPITAPH.

’Tis thine, broad stone, the relics dear to guard
Of one deplored, who cold beneath thee lies ;
The gentle Donald, Clare’s illustrious bard,⁴
The prince of poets, generous, good, and wise.

τῷ πρῶτῳ εἰς τὴν ἀρχὴν αὐτῆς.

Ῥαττῖνσε Ὁ'Conchubháin ῥό εἰς.

Mo chúmháidh! mo chreách! mo chneád! mo bheódh-loc!

Mo chreighe-dh-nímhε τρε'm chroídhε zo dhéolan!

Mo zhuin zhoncá á'γ mo chuige áin feóthchán,

Mo chéile chneádhá á'γ mo bhánáilín chéirín!

Creách do leánbh zán zháiréach le h-óige,

Zán phuinε zairín 'n á z-eiréan eum rói dhóibh,

Zán áiré, zán bhume, áin uiréiréidh treóirín,

Neach me-γi tál mánh á n-díghín áin óil-γi.

Zídh zup mhinéigh mé áin mipe á d-tighín áin óirín,

Á'γ nách mánhín éiré áz eum iomáin á z-éirín dhun,

liom 'γ le'd leinbh bá mhiné do chómhárín,

'γ nío mánhínín feáiréach áin mánín 'n á áin nío liom.

ELLEN HARTNAN,

A MONODY.

BY THE REV. WILLIAM HAMILTON DRUMMOND, D. D.

Oh wo ! oh sorrow ! thro' my heart have sped
Grief's rankling barbs, and left their poison there ;
Spouse of my soul ! now mould'ring with the dead ;
Nurse of my babes ! oh gentle, kind, and fair !

Ah ! hapless babes, now left forlorn to weep ;
Them fortune cheers not—no kind friend receives ;
No guardian teaches wisdom's paths to keep—
No, none but me whom grief of sense bereaves.

Though oft from home and thee, perverse and blind !
Neglecting all, I drank the maddening bowl ;
To me thy looks and voice were ever kind,
Kind thy advice and balmy to my soul.

Գի՛ բիւսեալ տւա՛նս ուրիշ ճշ լսեալստ մօտո՞ւն յո՞ւն մօ՞ւն,
 Չ'ր ո՞ն շուսեալ տւա՛նս լսեալստ յօ տօտ իւր շօտեալստ;
 Եւ լիսե՛ն ո՞ն ի շուրիք քոյնոն յո՞ւն քօյնիւն,
 Դիւսե՛ն շուր քոյն, յոյնիւն Մարի յօ ծօյնի լեւտ !

Չո՛ւն լա՛ն ծօտեալ, մօ շուրիք ! տւա՛նս քօտեալ,
 'Դ ին՝ ծօտեալ քոյնի, 'ն իւր շօտեալստ տա՛ն ծօտեալ,
 Դիւսե՛ն ծօտ ծօտեալ մ'ա՞յն ծօտ-քոյն, իր ծօյնի լիւտ,
 Ծօտեալ մօ շօտեալ, մօ շօտեալ 'չոյն մ'ա՞յն !

Դիւսե՛ն լիւտ իւր ծօտեալ ծօտեալ ծօտեալ ծօտեալ,
 Դիւսե՛ն ծօտ ծօտեալ ծօտեալ ծօտեալ ծօտեալ,
 Իր տւա՛նս շօտեալ ծօտեալ ծօտեալ ծօտեալ,
 Դիւսե՛ն ծօտ ծօտեալ ծօտեալ ծօտեալ ծօտեալ
 լիւտ.

Ne'er did I see thee wound a neighbour's fame,
Ne'er heard thee raise a rough and clamorous voice ;
Ne'er wert thou slow to grant the sufferer's claim,
For which, in heaven, oh may'st thou aye rejoice !

Alas ! the day that saw thy beauties fade,
Ere the last night had stretched thee in the tomb ;
Age came upon me, all my strength decayed,
Grief froze my heart and withered all my bloom.

Though dire the blow, I vow before high heaven
'Twas just, and reverenced be its just decree ;
Just, to resume the blessing it had given,
Too great such blessing for a wretch like me !

Yet must I mourn, since death, that tyrant dread !
Still ruthless, stern, inexorable found,
Such tragic horrors has around me spread,
And left my soul in deep affliction drowned.

ՏՈՐԵԱԾԻ ԵԱԾԻՄՈՒՊԺ ԵԻՐԵԱՇԻՊԱՄԵՇԻ

Ա ԵԱԾԻՄՈՒԾ ԵԻՐԵԱՇԻՄԱՇԻ, Ա ՇԱԻԾ 'Ր Ա ՇԻՊԱԾԻ ՄՈ
ՇԼԵՆԻԻ !

ՊՅ ՇՈՒՄԻԱԾԻ ! ՇԱՆ ԵՐԱ ԱՅՐ ՄԵ-ՐԻ ԱՐ ԵՀԱՐԻ ԱՆ
Ե-ՐԼԵՆԻ,

ԾՈ ՇԵԱՆՆ ԱՆՆ Մ'ԱԾԾ Ա'Ր ՄԵ ԱՅ ՔՅԱԾԻ ԾՈ ԵՀԵՆԼ,

'Ր ՇՈ Ծ-ԵԱԾԻ-ԱՐԻՐՈՆ ԵՐ-ՐԱ ԼԵ ՇՈԱՆՆ, Ա ՇԻՊԱԾԻ ! Օ'Ն
Ն-ԵՍՅ.

ՊԻ Ի-Ի ԱՆ ՇԻԱՇԻ-ՐՈ Ա Ն-ԻԱՐ ՆԱ ԱՆ ՔԵԱՐԵԾԱՆՆ-ՐՈ Ա
Ն-ԱԱՐ,

ՊԱ ՐԻՐ-ՇԱՐ ՄՈ ՄԱՆԵՐԵ Ծ'ՔԱՅ ԵԱՆԱ ՄՈ ՇԻՊԱԾԻ,

ԱԼԵԾ ԱՆ Ե-ԻՈՆԱԾ-ՇՈՆՆԵ ԵԻԾԻ ԵԱԾՐԱՆՆ ԱՐ ՐԻԼԱԾԻ ԵԱՆ
ՆԱ ՇԵԱԾԻ,

ՇԱՐ Ե'Ի ԱՆ ՇԵՇԻՆՆ ՆԾ ԾՈ ՇՈՆՅԵԻԱԾԻ ԵՆ ԵՀԻԾԻ ԼԱՆ ՇՈ
ԵՐԱԾԻ.

EDMOND WALSH,

A PASTORAL DIRGE.

Oh Edmond ! choice and portion of my heart,
Wert thou but with me on the mountain's height ;
Could soft endearments life again impart,
I'd clasp thy death-cold form with fond delight.

Ah ! shall we ne'er again together trace
The mountain of cuckoos' soft, grassy steep ;
In Dinan's depth is found thy dwelling place ;
How light all other woes, when this I weep !

For thy pure soul ascends my ceaseless pray'r,
A fearful vision tells me thou art gone ;
In Loughree's tide thy corse the fishes share,
And feast upon that form where beauty shone.

Զերլոնց Բիբլէշե շենարիւրե ոճ շնծեալ ծառայ, մէ՛յ ընթիւ,
 Զո յանի Բաժնոնոն Բրեճշի, ընթիւ-շիւնն 'ն ճ ընթարանի
 արի ան տ-ընթիւ;

Երոտոնոն ընթիւ ճ'անոն շնթիւնն ծո Միւրիւր 'շար ծո Շիւթիւր,
 'Յ ծո շոլլանոն շիւթոն ճ'ճ ընթան ճ Շիւթ արի լճի լոճիւ-
 թիւնն.

Ե՛ն շնթիւնն 'շար ծառայ արի շիւթանոն 'ի արի շոտոնն, ճ'ի
 շոճի արի շիւթ ճիւթ,

Ե՛ն շնծեալ ծառայ ճ շնթիւնն 'ի ճ յոտան ճ ընթիւ-շիւթ
 շիւթ լճ,

Երե Բաժնոնոն միւրիւր, ճ'են-միւրիւր Միւրիւր, շիւթ ծո
 ծիւթանոն շիւթ ?

Օ ճ'շար տ-ընթիւ ան շիւթանոն-միւթանոն լիւթի արի շիւթան ան
 տ-ընթիւնն Բիւթ !

In mist the mount is clothed, the vallies mourn,

The poor bewail thy loss, their hope is fled ;

Ah ! who shall now relieve their state forlorn,

The topmost branch of Slieve bawn's side is dead.

Ե Ա Լ Պ Ե Լ Զ Ի Ե Ա Ր Պ Ա Լ Ե Ի Ե Ա Ծ Ի Ա Շ Ի .

Ի՛ր բձձա մե լւր Եւսիժիւրեանի 'ր շճն րսւրբեայ ճմ ծիճիլ,

Անո ճրարն շճն րսւրբեայ Եւ մօր-ժեւոնշիճիլ շրճիճի,
Երբ ժիւտիւրեանի ճ ժիւտիւր Եւ րսւրբեայ ճ րսւրբ-
բիւտե Եւրճիճի,

Եւսի ժիւտիւրեանի, ժիւտիւր ճ րսւրբ-ժիւտի շո րճիլ.
'Ր ճ րսւր ճ րսւր մ-Եւսի ժիւտ-ճ րսւր-ճ րսւր, ժիւտ ժիւտ ճ րսւր
բեայ ճ րսւրեանի,

Րսւր ժիւտ ժիւտ ճ րսւր-ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ճ րսւր
Եւսիճի .

Աւրբեայ ժիւտ 'ն ժիւտ ճ րսւր ժիւտ ժիւտ ժիւտ,

Ա ժիւտ-ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ
ժիւտ.

Իր Եւրճիճի, ժիւտ ճ րսւրեան, 'ր ճ րսւրեան ժիւտ ժիւտիւտ,

'Ր ճ րսւր ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ;—

Ա ժիւտ-ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ,

Ա ժիւտ-ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ;

Իր ժիւտ, ժիւտ ժիւտ ժիւտ ժիւտ, ժիւտ ժիւտիւտ ժիւտ ժիւտ
ժիւտ ժիւտ,

Րսւտ-ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ ժիւտ
ժիւտ ժիւտ,

THE LADY IVEAGH,¹

AN ODE.

BY EDWARD LAWSON.

Bereft of repose, I am destined to languish
In hopeless desire and incurable anguish,
For the maid of fair tresses, whose ringlets of gold,
Her fine figure with graceful profusion enfold.

The flower of her sex, of heroical line,
Kin to Desmond and Ormond in battle divine ;
Her pure noble blood from a heart without stain,
Swells with generous emotions the pulse of each vein.

In her forehead of snow o'er her star-sparkling eyes,
Arch'd brows like fine hair-strokes with dignity rise ;
From her soft ruby lips and small ivory teeth,
The blithe air is embalm'd by her delicate breath.

Kind, cheerful, and bounteous, without ostentation,
The light of the province, the pride of the nation ;
A pearl without flaw, a meek innocent dove,
Her enchanting politeness compels us to love.

Pure as virginal honey ; the spirit divine,
Descending, her heart made humanity's shrine ;
And such her perfection, that none of the fair
To vie with my Phoenix of beauty must dare.

On the smooth snowy silk her light fingers portray,
Ships that sail thro' rich landscapes, and birds on the spray;
She eclipses the goddesses vaunted of old,
And would win Jason's fleece, and the apple of gold.

Her round polish'd neck, and her soft heaving bosom,
Are white as the hawthorn's delight-breathing blossom ;
Unaffected and affable, witty and wise,
Both Helen and Deirdre must yield her the prize.

Say, glory of bards ! to whose judgment I bow,²
Have I hazarded ought that truth must not avow ;
How could I from praising this angel refrain,
Of the right royal lineage descended from Spain.

Շրբե Բհմնեաճեճ և Բելին Ծօ շիրէյշ Թան և քիօԲ,
 Չէսր Թճրսր Ծ'ճ մ-ԲսԾհ-Լեյր Ի մօր ԲհճէշհԱլ Եճճի ռա
 ՇրօճԾԻ :—

'Կ Ի ճշի-մհին ռա ռ-ճշի-Եհճօն Ծ'քօրեԱր Ար ԵհԼեյր ՅճԵհ
 ճԵճ

Ծ'օրԾ ՇիրօրԾ ; Յճ ռհօրքհօմք, շիրճօճի ՅճԵհ ԼճԵհ
 ԵԱր ԼեԱր,

ԾեյրԾրԵ ճն ԾեյԾ-շհլ Յսր Յհեժլ Ծհր ևն Բճր,

Չ ռ-ՅճօԾհԱլլ-Եհեյր, և ռ-ԾճենԾհճԵճ, և Բհ-քեժԵ 'Կ և
 ԵԵճլ.

Շճ մօ ԼԵր ԱՅ Ծլ ԵհՅճԵ-Կճ, և իշհԾԱր ՅճԵհ քճշի,

'Կ մճ'Կ Երեյրճոն ԼԵ ԿԵրճճԾի Ի, ռօր իմհԼւշիմ քճօ
 Ծ'Լճմհ ;—

ՉԵճ Յսր ԱՅ ԵրճԵԾԾի Ար ևն ԿճԼԵ-ԲհԵճ, ԲհրԵճշի,
 մհճնԼ, ԲսԾ մհեյոն ԼեԱմ և ԲհԵճի,

'Պ և մօր-ԵհսրԼԵճԾհԱԲի ԾհրԵճԵճ մԱր և ԿԵրճօԲճԵճԱր
 'Կ ԵճԾ ԼեյշիճԵճԱր և Յ-ԵԵԱր,

ԿշիճԵ ԵԵԱր-քհսճԾիճԵ ճոն Կճ ռհօր-քհսլ Ծօ Բ'քհԵճր,

ԾԵ շիրԵճԲի ԵհԵԱր ռա քիօշի Ի Ծօ քիօԼիսշի օ'ն Կքճոն.

Չ մ-ԲիօԾի ԵճշիԼճԵ Եհմ ԿսԾիճԵ ԱՅսր քիշիճԵ ճոն ՅճԵհ
 ճրԾ ԵհսշԵ,

Չշ իրօլ ԱՅ սԱրԱլ ԱՅ ՅրԱՅԱԲի 'Կ ԱՅ քճշիմի ԿսԼԵ ;

ՇԱճիշիճԵ ԱՅ ՅԱրՅԵճԾհԱԲի ԲհԵճի ԱՅ ՅԼԵճԵճԾիճԵճԵ ԼԵ
 մոճԻ,

Չէսր քԼԵճԾիճ ՅԼճճ ԼիօմճԵճ ճոն Ծ'ճ Յ-ԵսմհԾԵճԵճ
 ՅճԵհ Երճճ.

To whose splendid abodes hospitality's hand,
Was open alike to the good and the grand ;
Where plenty presided, and champions renown'd,
Presenting their trophies by beauty were crown'd.

While sweet fluent poets with rapture inspir'd—
Symphonious to melody chaunted untir'd—
Applauded their actions and those of their line,
And inflam'd them the deeds of their sires' to outshine.

ΜΑΥΡΙΒΗΓΓΑ ΔΗΘΑΓΓΕΧΑΙΔΗ Μ'ΕΛΑΥΡΙΤΗΑΙΟ.

le Tadhg Zlodhlach. ²

Ορνάδῃ ἄζυρ ἐῖζημθεάχεττὰ καὶ ἡ-Ἐίρεάν τῆνδ' ἅ δ-τρεοίρ,
 Ἀίρεχορ δάεῖρ ἄζυρ ἐρέιμ δο'ν Μήνλ'-φῆνλ μῆόρ,
 Ἴεάρι γυνλβῆρ ῥέιμῃ ἅ ζ-ερέ καὶ λυίδῃε ῥάοι 'ν βλ-ῥόδ,
 'Υ ἑ Δοννεχάδῃ τρέαν, βῃάλε-Ἀλοδῃ, μο μῃίλε βῆόν !

βῆόν ἄζυρ εὐμῃαίδῃ τρε Μῃύρεπῃδῃε τῆρῃτῃ ζο πῃέιμῃ,
 Τῃέοιρ καὶ ν-δύιτῃεαδῃῃ ἅ ζ-ελύνδ ῥάοι λεαεαίβῃ ζο ῥάον
 Οῖορ καὶ β-πῃονοῖτῃδῃῃ δ'ύρ-εῃῃαοίβῃ Ἠάιρῃλλ καὶ ῃέιεγ,
 'Υ ἅ ν-ζῃεῖνδῃ καὶ δ-τεάον-ζῃῃῃοῃ δ'ιονοῖτῃδῃ
 νάμῃαίδ le ῥάοβῃῃ.

Ῥάο'ρ, ῥοννεάμῃ, ἅγ ῥυλλῃνζ, ἅ'γ ἐυεχτ νᾶ'ρ τῃλῃτῃ,
 Ἀ'γ τρεάν-ῥῃεάρι εαῖρεάν βᾶ μῃῃε, νᾶ'ρ ελαοίδῃεαδῃ
 ζο βᾶγ,
 Ῥέιλε, εομάον-ῥεάρε, ἅ'γ τωζῃ le λῃον ἅν ζῃᾶβῃαίδῃ,
 Ῥῃν τρέιτῃε ἅν βῃίλε, 'γ μο τῃῃῃῃῃ ! 'γ ἅν ν-ύρ
 ῥάοι λᾶρ !

ELEGY ON THE DEATH OF DENIS
MAC CARTHY.¹

BY EDWARD LAWSON.

The sigh and wail of Inisfail ! her hero is no more,
In the cold clay, the good, the great, lies weltering in
his gore ;

Ah fatal shot ! each noble stem with him is now laid low,
The lord of vast and rich domains—unutterable *woe* !

Woe wide and wild through Muskry's vales ! beneath the
moss-grey stone,

The prince of Cashel's regal branch lies powerless and
alone ;

His keen-edg'd blade in battle's front flash'd withering
lightnings round,

His matchless might and hardihood be ever more
renown'd !

Լճի ա մաւիօրա, Ի մարշ ա Յ-սէլլ Յօ տրէտի !

Քնիւ նա n-շարշեածիսի ա՛ր առ քարաւրս քնիւնեանի-
սի, քնիւ,

Պէ՛ր քի՛շ ա շարած քնի տեարտօտիւ լոծիւրս մանի,
Պարկիւ, ա Յ-սաւար, ո՛ր ա Յ-սարսար քն շիրքիւնի շոռ
մար.

Քիսիւնիսի նա n-արկածի, քնիւ, ա՛ր լուծ լնիւնի,

Քնիւնիւնի շոռ քարաւրսիսի եւ մանիւնեւի մնիւ,

Շա՛ր լոծիւնիւնիւնիւնի, լոծիւնի, սաւար ա՛ր լոծիւնիւնի,

Պա՛ր n-արկ-լնիւնի քնի՛ն լոծի-լնի լե՛րս տարսածի առ
լնիւ.

Լնիւնի լոծիւնիսի լնի՛ն Քնիւնի-արկ Շարաւրիսի լնի, սար,

Շո՛ր լոծիւնիսի լնիւն, լոծի լոծի-քնիւնիսի լոծ լոծիւնիսի
՛ն ար Յ-սար,

Պար Յ-սարիւնիւնիւնի, ար Յ-սարի-լնիւնիսի, ար լոծիւնիսի
՛ր ար Յ-սար ;

՛ր շար սարիւնի ար լոծիսի լոծիւնիսի լնի լոծի մանիսի ա՛
n-սար.

՛ր առ սար լոծիւնիսի լոծիւնիսի ա Յ-սարի-լնիսի լոծիսի,

Քնի տարիսիսի լոծիսի, լոծիսի, լոծիսի, լոծի ;

Եւ լոծիւնիսի լոծիսի ա՛ր լոծիւնիսիսի լոծիսի լոծիսիսի
քնիսի մանի

Շա՛ր առ լոծիսիսի լոծիսիսի ՛ր լոծիսիսի լոծիսիսի լոծիսիսի
լոծիսի.

Renown'd, conspicuous in the van, while trumpets peal'd
to arms,

Wav'd his bright crest, till death's sad hour invincible in
arms ;

Yet mercy stay'd his conquering hand, still generous
and just,—

Alas, our stately pine lies stretch'd in ruin on the *dust*.

Dust hides the comeliest of mankind, munificent and
brave,

Who never fail'd his friends from foes and dungeons debar
to save ;

The great and learn'd he entertained, and all their worth
combin'd,—

'Neath yon grey stone that marks his grave each virtue
lies *enshrined*.

Enshrined with this illustrious branch of Carthy's
vigorous tree,

Our prop, our spear and shield, from wrong and want
who kept us free ;

A foaming torrent, when arous'd he swept the embattled
plains ;

The country's desolate !—not one of all his race *remains*.

Լսծիտհ ծառքեան բաճի շիւղհանի ա շ շումհանշիւն
 Բաճիւն,

Իր յաճի 'ր ր ծանոճ ծ շիւղհանի շիւղի Պիւմհան
 Բարձր,

Ծ շիւղի Բաճիւնի շիւղիւնիւն, բարձրիւն ծ շիւղիւն
 Բա լաճի,

Ծե'ն տրաշի-բիւն Բարձրիւնիւն Բարձրիւն ծ շիւղիւն
 Բաճիւն.

Բա շիւղիւն Բա շիւղիւն, 'ր Բաճի շիւղիւն Բա շիւղիւն Բաճիւն,
 շիւղի շիւղի Բաճիւնիւն ա շիւղիւն Բաճիւն Բաճիւն Բաճիւն Բաճիւն
 Բաճիւն !—

Բաճի Բա լաճի 'ն ա շիւղիւն Բաճիւն Բաճիւն Բաճիւն,
 'ր շիւղի Բաճի Բա շիւղիւն, Բա լաճի ! ծ շիւղիւն Բաճիւն !

Բաճի Բաճիւն, Բաճիւն-Բաճիւն, շիւղիւն, Բաճիւն,
 Բաճի շիւղիւն Բաճիւն, Բա շիւղիւնիւնիւն շիւղիւն Բաճիւն
 Բաճիւն,

Բաճի շիւղիւնի Բաճիւնի, Բաճի շիւղիւնի, Բաճի, Բաճիւն
 Բաճիւն,

Բաճի Բաճի Բաճիւնի 'ն ա շիւղիւնի, Բաճի Բաճի Բաճիւն
 'ն ա շիւղիւն.

Բաճի շիւղիւնիւն, Բաճի Բաճի Բաճիւն-Բաճիւն,
 Բաճիւն Բաճիւնիւն Բաճի Բաճի Բաճիւն Բաճիւն Բաճիւն
 Բաճիւն !

Remains ? ah yes ! immured for life in solitude they pine,
The last of Munster's genuine stock, Mac Carthy's royal
line ;

Dissimulation and deceit were odious in his sight,
Oh ! with his funeral torch is quench'd our clergy's holy
light.

Light, vigorous and erect his form, of symmetry the
mould,

Created to command and charm the beauteous and the
bold ;

The berries' glow through new-fallen snow was blended
in his cheek,

His gracious smile proclaimed his soul benevolent and
meek.

Meek but majestic in his mien ! oh death ! thou, only
thou,

Durst unabashed, unawed, confront that calm command-
ing brow ;

Grim spoiler hence, who Erin plunged in deep and
cureless anguish,

The last of our Iberian line alas ! in bondage *languish*.

Languish! oh melancholy tale ! defeated, in disgrace,
In dens and chains the last remains of lordly lion race ;
And worst of woes, our spear and shield, prime leader
of the Gaël,
Mac Carthy More is lost, and long we're doom'd to *sigh*
and wail.

ՕԻԾ ԾՕ ՇԻԼԱՊԻՊԱԻԵԻ ՄԻԼԵԱԾԻ.

Աօնցհայ մա՛ւ Ծօյցիր Սի Ծիճկալի յօ շահն.¹

Ծիճ կեհ ի կօշիրկն շիճօւծիօլ,
 Պիճ Էլաւտէր Էլճօծիտէճիտ օրրկեհ,
 Քիճմի ո՛րի՛ շիւլեճեհար մարկեհ,
 Ա ի-ճմ Էճիճ իճ Էօշկեհ.
 Ծէւտէր կեհ Էօնցիլե Էճմա
 Ա եհիւծեհն ճիւլցիլն Քճօլտէճի,
 Քճ Էհնն եհիւ եհ-Քէրկնն ճիճիլի
 Քիւր իւ-շիւր իւր շիճօւծիօլ.
 Մճի ճիլ կեհ ճիւլճի Էիւնն,
 Ա շիճիլկն Էիւնն շ-Էրօծիճ,
 Պիճ Քէճիւլի ճիւտ իճ իւրցիւլ,
 Պիճ Էճիճ իւնեճ մօրիճ.
 Քէրի եհիւ ի մ-եհիւլի Քիւր-եհնն,
 Ա եհ-Քիւտեհմի Քիւն շիճիլի շիւլննեհի,
 Աճ Քիւլ Քիւծ ճի Քէն Էճիւրնն,
 Յճ եհ-Քիւլ Քէրկնն եհիւ Քիւրի.
 Մօ ճի մճի շիւլ ի-ճիւլկն կեհ-Քե,
 Մճի կիւր ո՛ւ իւր Էճիւրիճ,

ODE TO THE MILESIAANS.

BY EDWARD LAWSON.

God shield you, champions of the Gaël,
Never may your foes prevail ;
Never were ye known to yield,
Basely in the embattled field.

Generous youths, in glittering arms,
Rouse at glory's shrill alarms ;
Fight for your green native hills,
And flowery banks of flowing rills.

Ireland, to avenge or save,
Many a conflict you must brave ;
And on rough crags in storms and snows,
Snatch a short though sound repose.

Slow to wrest your father's land
 Frohe foreign spoiler's hand ;
You forget its fields of flowers,
Its stately palaces and towers.

Not for lack of heart or nerve,
Bloated foreigners we serve ;
Would to heaven, united all,
We resolved to stand or fall.

Oh grief of heart ! proscribed at home,
Dispersed, our chiefs and princes roam
Through gloomy glens and forests wild,
Hunted like wolves—banditti stiled.

While a rude remorseless horde,
O'er our lovely vallies lord ;
Their vengeful hosts, who round us close,
Rob my long nights of sweet repose.

Nor till you prostrate them in gore,
Can rapture thrill my bosom's core ;
Empurpled squadrons bright in arms,
Your perils rack me with alarms.

3άch pún feill δά bh-fuil chu3thά,
 buadhéan fhil churádh 3-co3thά,
 'Y á lách nállmhά ári tí á n-3onάdh,
 Do bheir oráim codhlá corpách.
 2ln trállth bheir't lóich lú3héan
 Cínn deá3h-fhéarí eláiri ná 3-cupádh,
 buáidh Éachtráim an chraoi Chuínn ri
 bí m' á3ne roibhíri rubhách.
 Dúbhách bhínn-re uáiri oile
 Mári beirid bhúaidh ná ráoirfhéarí,
 4á 3oillíi τάri tonn-mhuiri
 Do chomhlóth 3άrrádh 3άóidhiol.
 Líon 3léóidh do lóochríaidh lán-n-3huirim,
 3άbhál 3ά3húáill Dik δά n-dídeán,
 Méud á n-3uáire 'Y á' n-3léáim ro
 Do chuiri mo mheánmá á míneárit.
 Dik leó á3 lúidhe 'Y á3 eir3he,
 Tréim-fhíri iY tréire á δ-τάchάri,
 Dik 'ná rεάrámh 'Y ná lúidhe,
 leo 'Y á δ-τράth cupthά áh chάthά.

No less will glut their savage hate,
Than root and branch to extirpate :
God guide and guard you day and night,
And chiefly in the dreadful fight.

Forth warriors, forth, with heaven to speed,
Proud in your country's cause to bleed ;
They best may hope the victor's wreath,
Whose watch word's " liberty or death."

ODE TO BRIAN NA MURTHA O'ROURKE.¹

BY JOHN D'ALTON.

O'er heaven-favoured Breifny a chieftain commands,
 In whom all endowments of excellence join ;
 There is not a hero in Erin's green lands,
 Equals Bryan who dwells on the science-loved Boyne.

A Tanist presides o'er the race of Hy Brun,
 The worthy descendant of Eochy the king :
 O'Rourke and O'Conor shall grow into one,
 And the hills of each Croghan with happiness ring.

ΣΤΟΙΧΕΙΑ

^g τῆς θεᾶς — ^h Κυριαρχῆς Χρονόχης. — ⁱ κομῆς ἐκείνης. —^k ἐκείνης τῆς θεᾶς οἱ (ἐκείνης) τῆς θεᾶς ποῖ. — ^l οἱ
 ἡμεῖς ἐκείνης ἡμεῖς.

Ծօ ո՞ն Երուան և յէ^m Եստի
 Եւր ևն ծաւաⁿ Ենի Եջ Եօծիւմանդ ;
 Գի շիւշ օ յօ շիւսի և յօծիւմ^o
 Եօծիւմ^p Եւ ծիւ Եիւլե Եօմիւմանդ.

Օր և Եիւրօրծիւրիւ Եիւլեւծի
 Եւշիւիւր մօլեւծի Եեւի^q Ելեւի ;
 Ծօ ծիւն ու Եեւրիւ յւրծաւ^r
 Ծօ Եիւրու մօ ծիւիւրեւիւ յեւիւ.^s

Գի Եւլ Ծօ Եեւրիւ յւրծաւ
 Ին Եւրիւր Ծօ Եիւրուի Եիւրիւն ;
 Օ Եւրիւ Եւլ Եւր յա Եօլլուի
 Եւ Եւր Եիւր շօԵւրի Եեւշիւ.

Եւմ Եիւրիւ^t Եւ Եւլ
 Ծօ Եիւրու շան Եւշիւիւ մեւսիւ ;^u
 Գի շիւշ շեւլեւծի շան Եօմիւլ
 Ծօ Եօլեւմ^v Եիւլ Եիւրիւն.

^m ևն ևմ.—ⁿ Եիւր Սաւ Եւմիւլ.—^o Եւմ.—^p և
 Եիւլլուի.—^q շաւ.—^r ո՞ն Եեւրիւ Եօլլու.—^s Եւր յօ
 Եւլլու մօլեւ.—^t յօլլու Եւլլու Ծօ և Եիւրիւ Եւ ծիւ

Sincere are our praises of Breifny's great lord,
 Like the father of Oisin in story renown'd;
 Since the hour when a stripling he first drew the sword,
 Where the foe dar'd to meet him he never gave ground.

But what were the sword, if the harp should be mute,
 Or the deeds of the hero if silent the Bard;
 Be mine the proud strains that his dignity suit,
 And I'll offer to Bryan a minstrel's reward.

Old Boyne ! from the days I have wandered thy streams,
 Or mused in the forests that shadow thy face;
 'Twas the theme of my wishes, the thought of my dreams,
 To sing the green scion of Feargna's famed race !

Well is the rapture of eulogy due,
 To him in whom treachery never could lurk;
 Whose promise is sacred, whose friendship is true,
 The glory of Feargna, the gallant O'Rourke.

Don ní eibirt (eadhon) mádh no tuairgzbhail.—^u reille.—
^v onn (eadhon) cloch, cloth (eadhon) clú, clothonn (eadhon)
 eáirithá, eiuthech cómhnuigheách zo buán.

In nάch fhoirtceάdhάch ^w dholbhάim ^x
 Do bhiaάn nάp fhozhluim άmbhle; ^y
 Fhί bhiaά neάc άcht δά mholάdh
 Ceeάn mothά oγceap άmbhφp.

2lp ά mhέάδ do nice ^z chuicce
 'Ynάch diult duime άp dpaim thάlmhάn;
 Cé ά τά mόp tuάch διά thupznάmh ^a
 Ip mз úpznάmh διά thάpznάmh. ^b

Fhup thuilл μπάmh άct duάp ^c toάάdh
 2lp chpάnn topάidh flί bφeipne:
 Mo cheάn tip δάp άb codnάch ^d
 2ln τέ nάp thollφcάizh ^e φéile.

Tréidhe Chonάipe Cuάάnn

2l m-bpάn δάn buάnάnn ^f buime;
 2lp eάφάbhφά ^g ip άp άoide ^h
 Ip άp zhéάll zάóipe ⁱ o zάch duime.

^w άnάφde dhoφchά.—^x chumάim.—^y άmhnάipe, άm-
 φhéile no oleάφ.—^z do thupz.—^a tozhbhάil no ullmhuzhάdh.
 —^b Ip mznάmh nί δφάzhάil δά chάchάmh.—^c μπάnn no
 φocάλ.—^d flízh no tízhéάpφά.—^e nάp loit.—^f buάnάnn

In verses of mystery weave I the song,
 For one who was ever a stranger to guile ;
 To whom all the hearts of the people belong,
 Save the joyless who never have basked in his smile.

 To him as a shield although numbers have fled,
 Yet under his shadow they never knew fear ;
 And still with profusion his tables are spread,
 Though thousands have feasted there all the long year.

 The fruit-bearing tree, the chief beyond praise,
 Though like instinct his eulogy flows from our hearts ;
 But he, he alone, all deaf to our lays,
 Would fain secret the fame of the good he imparts.

 The glory of Conary shines in his face ;
 Sure the breast of his nurse own'd a warrior's fire ;
 Of youth is his bloom, and of manhood his grace,
 While his wisdom surpasses what age could inspire.

muime ná bh-riánn (eádhon) bé ánnánn ámháil roí
 mátháir deá an tí ánná, sic buánnánn mátháir ná bhriánn on
 ní ír ánná. buánnánn dínn deázhmháttáir áz roirceáddál
 záirceídh do fhánnáibh.—^g óineádh.—^h oíze.— zhuocáir.—

Պեճեհ ճր ԲԻԾ ԻՈՒՂԻ ԵՂՅՈՒՅՈՒՆ՝^k

Պի ԲԻ-ԲԱՆ ԺԱՆ ԲԵՐՄԻՆՈՒՆ Ե ԽՈՒԲԽԵՐ ;^l

ՂԵԽ ՄՈՒՆ Ե ԵՂ ՄԱՐ ԻՐ ԻՈՒՆԴԻՐԱԾԻ^m

Պօ ԻՈՒԲՈՒՆԻⁿ ԵՅԱՐ ՈՒՇՇՈՒ^o

ԸՈՒՄԺԵ^p ԺՈ ԵՐԻ ՄԱՐ ՄԱՐԵ,^q

ՊԻ ՄՈՇ ՄԱՆԵ^r ՈՒ ՔԼԵՐԵ,

ՂԵԽ ԸՈՒՄՔԵՐԻՄ^s ՄՅԻ ՄԵ ՄՅԻՆՈՒՆ

ՊճԵԻ ԵՐ ԵՒԱՆՆ ՄԱՐՈՒՆԻՆԻ^t ԵՅՐԻ.

ԲԻՆԻ ԺՈՒ ԻՈՒՆՈՒՆՈՒՆ ԵՒԵՅՈՒՆ,^u

ԵՐԱՆ ՈՒՆ ԵՐ ԵՒԱՐԻՅԻ ԻՈՒՆԵՆՈՒՆ ;^v

ԺԵՆՄԻՆՈՒՆ^w ԲԵՐՄԻՆՈՒՆ Ե ԲԵՐԵ

ՅԵ ՍԵՒՆ^x ԵՐԵ ԺՆ ԵՒՈՒՄՔԵՆՈՒՆ.^y

ԸՈՒՆ ՈՒՆ ԸՈՒՆԵ ԺՆ ԻՅԼԵ,^z

ԲԻՐ ԵՐԵՐՆԵ ՈՒ ԸՈՒՆՈՒՆԻՆ ;^a

ԸՐՐԻ^b ՄԵՒԻՆ ԺՈՒՆ ԲՈՐ ԸՈՒՅՐԱ^c

ԸԱՆՈՒ ԵՐԱՆ ԺՈՒ ՈՒՐՈՒՆԻ.^d

^k Պի ԲԻՐԱՆ ԺԱՆԵ ԵՐԻ ԻՆ ԵՐԱՆ.—^l ԻՈՒՆՈՒՆԱՐՄԱՐԻՆ
ՄԵ ԵՐԱՆ ՈՒ ՄԱՐԵՆՈՒ ՕՐՄԱՐԵ.—^m ԲԱՐՄԵ ՄԵ ԲԻՆԻ
ԲԵՆՈՒՆ.—ⁿ ԵՆՈՒՆՈՒՆ ՈՒ ՄԱՐ ԲԵՆՈՒՆ.—^o ԺՈՒՆԻՆ ՈՒ ՄԱՐ
ՄՈՐ.—^p ԻՐ ԸԵՐՄԵ ՈՒ ԺՅԻՆԵՆՈՒՆ.—^q ԵՅԵՐՄԱՆ, ՄՈ

Name your chieftain in Erin, all proud as it teems

With heroes, I care not whoever he be ;

O'Rourke in the glorious comparison seems

As the sea to a river, or ocean to sea !

And who is the Tanist dare stand in his place,

So firm in the fight, so majestic in mien ;

Not sprung from a lawless or lowly embrace,

But the spotless descent of a king and a queen.

There love of the sciences finds a compeer,

But who can the bounty describe of O'Rourke ?

All the pens of the land in a rival career,

Would be worn to the core, yet not master the work.

օրւշի ու թօ շիշիւարդս.—^r րարարձի ու եւն օւտչիօն.
 —^s օոմիշիւն.—^t մակկիւ.—^u յօճոնձի (եւծիօն) ծաւ
 ւն ծեւկածիւնի (եւծիօն) լաշիւնի կամիքիւծ (չակիւն)
 —^v ուր տիւրիշի յոռմիւր.—^w ծօլշիւնի ու ծօւմիւր.
 —^x իւրիւ.—^y քիւրիւրիւ.—^z *aliter* շիւն (եւծիօն)
 օոմիւն ; շիւն (եւծիօն) րիւ ; ոշլիւ ու ոշլիւ
 (եւծիօն) ^f ծճ ^g ու-իւմ.—^a ու ծիւն.—^b շիւն իւ րիւ
 մօն.—^c քօր ւն իւրիւն.—^d յոնն ճիւր արիւն ծ
 ուրիւն ու ծ շիւն.

Cía móir ngleo^e á mbí íl b'réirne,
 Yzoth ná réimí^f o uir rinno,
 4hí cloir f'ór fáir zo ruimhidh,^g
 4hí znáth díá thuidhin^h tinné.

Tuirⁱ cháchá mair Coim ecúloinn,
 Zábhaíl phuloinz mác Mileádh,
 Yéat^k Chorbmáic mác Uiré Coirphuir,
 Uizheiréiré^l áz b'reith rírbhíreáth.

Ue eodá^m mairn mair téáthirách,ⁿ
 Yloizhe^o réáthnách^p á nictibh,^q
 báil ádácht^r zleó díá mádhoibh,^s
 Coirle^t ríámoim^u f'or ríothloibh.^v

Dá téázmhádh Míáth no Uirmhéádh^w
 leir ní ríazhbhéádh á chobháir,^x
 4hí bli déir zleó don fluáreáth
 Táribhá á mbuáladh^y ríir otháir.

^e cátháibh.—^f mác ná mair ó imeál ná rinne ábháinn
 á tír Chonáill.—^g zuir bhíreádh no zuir h-imdhéarzádh.
 —^h ní znáth eáglá dá tháobhádh. —ⁱ tizheáiríná no
 táoiréáth cáthá.—^k ríazhe Chorbmáic,—^l áizhe (eádhon)

In peace, the young hero is gallant and gay ;

In war, like a whirlwind uprooting his foes :

'Tis he whom all Breifny is proud to obey,

The bond of their union wherever he goes.

The son of the fair one who dwells on the Boyne,

Is never o'ercome by a foe or a fear ;

In the field where the deadliest combatants join,

In the vanward of danger, O'Rourke will be there.

Like a tower, in the battle, is he whom we sing,

To whose shelter the race of Milesius retreat ;

Like Cormac, the son of the Eremite king,

His judgments are justice—his sanction is fate.

ԴԱՆՆ ՈՒ ՅԱՅԻԱՆ ; յԷՐԵ (ԵԱԺՈՆ) ԱՕԴԱ (ԵԱԺՈՆ) ԴԱՆ
 ԴԻԵՆՈՒԴԵ յԵ ԲԵՐԵԴԵՆՈՒԴԱՐ. — ^m ԱՇԱ ԼԵՐ. — ⁿ ՈՒՆԱ
 ԵԱՇԻՐԱՇԻ (ԵԱԺՈՆ) ԵԱԺԻԲԻԱ. — ^o ՅԵՐԱՐԱԺԻ. — ^p ԵՐԱՐ. —
^q Ա ԵԱՇԻԱՅԻ ՈՒ Ա ԵՕՏՈՅԻ. — ^r ԱՆ ՀԻՇ Ա ԵԵՕԻՐԱՇԱԻԺ. —
^s ԵՐԵՐԻՐ. — ^t ԴԱՅԻԱՆ. — ^u ԴՈՒՆԱՇԻ ՈՒ ՄԱՇ ԵՐԵ. — ^v ԵՐԱ-
 ԲԱՅԻ. — ^w ԺԱ ԼԱՅԻ ԵԱՇԻ ԵԵ-ԺԱՆԱՆ Տ'ԱՇԻԲԻԵԺԻԱԺԻ
 ԺԱՈՒԵ. — ^x ՈՒ ԼԵՅԻԵՐԱՅԻՐ ԱՆ ՈԵՇԻ ԺԱ ԼՈՒԲԵՇԻ ԵՐԱՆ
 ՕՂԱՆԱՐ. — ^y ԼԵՅԻԵՐ.

Շրեւծ յնձի Եւրթեարի և Եւրմիւնե ^z

Լէտ մարի աւոճե ^a Կրի տարեւծի, ^b

Լո շէ Կր տրիւտի ար քիւս Դարձոն, ^c

Մօրի և Եարոն ^d քրիւ տարեւծի ?

Չրի և շիւճօր ^e ար և Եարձոն, ^f

Չրի և տեծար ^g քրիւ օլեւծի,

Չրի և Ելօտի, ^h ար և Եհօննի, ⁱ

Տարիւտի Կր տօմիւր ^k ճիւ տօշիւճե.

Չ Եհւր և Եիւ յնձի մօլսոն ? ^l

Չիւ ծիւտիւտն ^m Կր ու տիւտիւտի, ⁿ

Լաւշի ^o յնիւտիւտ ու տիւտիւտն,

Տօ շիւտ Եիւրիւ ^p ճիւ Եիւտիւտիւտ ^q.

Չիւ Եիւ Ելօտ ուտ քիւտիւտիւտ, ^r

Չիւտ քօ շիւտ Եւտիւտիւտ քիւտիւտ, ^s

Չիւ Եիւ Լօտի ^t ուտ Լօտիւտիւտ ^u

Ղօն Եիւտիւտ Եիւտիւտիւտ Ղիւտ Եիւտիւտ.

^z Շրեւծ յնձի Եւրթեարի և շիւտիւտիւտիւտ և Լօտիւտիւտիւտ.

—^a Ելօտ. —^b մարի տարեւծի. —^c քիւտիւտիւտ ու Ղիւտիւտ, ու

Ղիւտիւտիւտիւտ, &c. —^d Եիւտիւտիւտ. —^e շիւտիւտ —^f տիւտիւտիւտ.

—^g և Եիւտիւտ ու տիւտիւտիւտիւտ և շիւտ օլ. —^h — Ելօ. —

—ⁱ Եիւտիւտիւտ ու Ելօ. —^k տարիւտիւտ. —^l Եիւ և ու տիւտ Եիւ

Where'er thro' the legions of battle he goes,
 Vistas of victory break in his path ;
 Like a wolf in the midst of his awe-stricken foes,
 He battens on carnage, he riots in death.

Even Miach and Arvey, renown'd as they were,
 The wounds of his sword would their science defy ;
 To all who oppose it is left but—despair,
 And the tenderest pity consigns them—to die.

Proud chief, son of Feargua ! oh ! why not proclaim
 Thy deeds, while the voice of the Bard shall endure ?
 For thine are achievements more worthy of fame,
 Than the long vaunted glories that hallow Moy Tuire.

The faith of his friends and the fears of his foes,
 His far-searching eye at a glance can command ;
 In his prudence and courage his people repose,
 The lord and the guardian of Breifny's blest land.

féidur zán á bhéurá do mholádh. — ^m ní dhulcánn. —
ⁿ iárránn. — ^o mionná bfeize ní thuzánn. — ^p báor céille
 (eádhon) zeilt. — ^q do námhuid. — ^r breitheámhánár. —
^s euaár fóirfe ná bheitheámhánár. — ^t cláon. — ^u leátróm
 no cláon.

Ըստի ճոծիս բոնն ^v ու բլլեար

Շիրի տոտեւեհ ^w տեղեւրէտտ,^x

Շոստի շէլ ուրեւեհաւեհ ^y ւարի ^z

Չեռնմի ^a ծարի ^b տուտի ^c եւերէտ.^d

Պի ինն եւտրեւր ^e ւր տուրտ,^f

Պի ինն ւրի ^g ւր ճբօրտ,^h

Պի ինն բօւեւեհ ⁱ ւր երօտիւպեհ,^k

Պի ինն եւօւեհ ^l ւր մաշիար.^m

Պի ինն եւրի ⁿ ճար ճ մէ,^o

Պի ինն տնտիօն ւր տրէտեւի,^p

Պի ինն տուտի ճար տեւտուր,^q

Պի ինն եւտիօն ւր ճօն ուծի.^r

^v Օ'Դլաւրե, Օ'Դլաշիւսկաւիշի, &c.—^w Դեւիշե.—^x ճ տէւծ.
—^y աւեհար ինն ու տօւրիշե.—^z Ճեւ աւի (եւծիօն) բար
աւրաւ.—^a ճշի.—^b բօւծ.—^c բարնոն.—^d եւրեւրիւծ ու
նւմիւս.—^e եւտրեւր (եւծիօն) բար ուր-եւտիւսնոն.
—^f տուրտ (եւծիօն) ծաւեւ լաշ (եւծիօն) ու իւտնոն բար
ուր-եւտիւսնոն ճար ծաւեւ նեւտիւեւրտիւս.—^g ւրի
(եւծիօն) տիւս.—^h ճբօրտ (եւծիօն) ճր (եւծիօն) ու հ-տնոն
տիւս ճար ճր.—ⁱ բօւեւեհ (եւծիօն) եւօւեհիւստ ու եւր.
—^k եւրօտիւպեհ (եւծիօն) եւստ եւշիւս (եւծիօն) ու իւտնոն
եւր ւր եւստ եւշիւս.—^l եւօւեհ (եւծիօն) տիւս մօր.—

Oh ! who in the theme of his praise can forbear,
 The chief who ne'er sought nor refused a request ?
 An oath, nay a promise, he would not forswear,
 And his prowess strikes fear in the manliest breast.

From the fountain of justice that heaven has fixed
 In the breast of the righteous, his laws purely spring ;
 Nor favor, nor prejudice ever are mixed,
 With the judgments that glorify Briefny's good king.

His battle, a victory—his field, a campaign ;
 No hope can encourage his once vanquished foes ;
 The great are more glorious when joined in his train,
 And trophies reward him wherever he goes.

^m մահար (եւծիօն) մուհրշ (եւծիօն) ու հիօնոն Եւծի-
 միօլ մարհ ճշար Եւծի Եւծի միօնիւր.—ⁿ ճար-
 ճիծիւր.—^o ճիւլլ.—^p տմիօն ճիւր ու ճիւ մեւնար և
 ճիւն, ճի (եւծիօն) ճիւր (եւծիօն) ու հիօնոն Եւծի
 ճիւն ու ճի ճիւր, ճիւր ճիւն-ճիւն ու ճիւնիւր
 ճի ու հիօնիւր.—^q տմի (եւծիօն) տմիւր ճի ճի
 (եւծիօն) ու հիօնոն ճի տմիւր և ճի-ճիւն ճի ճիւնիւր
 ու ճիւ.—^r ճիւն (եւծիօն) ճիւն (եւծիօն) ճի ու
 (եւծիօն) ու հիօնոն ճի ու ճիւր միւր.

Ան Ելլոնն շիծի եւ իր բըլե *

Իւ իւշի Երբէքն ու մեհրձե, †

Պի իւն զի հար տօլ, ‡

Պի իւն մեհիձլ իր ճեհրձե. §

Մար իւշիւ ‖ օր ու իւլիւիւի

Իւլիւի Արմենի, իւլիւի Օլիմպ;

Իւ, իւ, հո տ-Օ'Իւարիւ-իւն

Շիւն իր սարիւ իւ շիւնիւլ. ¶

Մար ուշի շիւնիւնն ճի շիւլե,

Պի ճիւլիւ հո տօ շիւնիւլ, §

Պի շիւնիւնն տօ իւշի Երբէքն,

Ին տ իր բըլե հ ուշի Օլլլլլ. †

* Եւ եւ ճիւնն իր բըլե հ ու-Ելլոնն.—† ու հիւնիւնիւնիւն.
—‡ զի (հիւնիւն) իւ: տօլ (հիւնիւն) իւլիւնիւնն ու բար
ճիւնն հիւնիւնն իւլիւնն.—§ ու հիւնիւնն ճի մեհիւնն հար
ճի ճիւլիւնն.—‖ Իւշիւնն (հիւնիւն) շիւնիւննն ու իւլիւնն
օր շիւնն իւլիւնն իւլիւնն Արմենի (հիւնիւն) Արարիւ,
հիւնն հիւնն շիւնն Շիւնն 'ի հո Արիւ օր շիւնն
Արմենի օր իւնն Շիւնն: իր հիւնն տօ իւլիւնն հիւնն իւլիւնն
ճիւնն; հար իւլիւնն Օլիմպիւն իւն Շիւնն: հ ճիւնն իւ
հիւնն իւնն հիւնն հիւնն իւլիւննն իւլիւնն ու իւլիւննն ճի
ճիւննն: Արարիւ, Արիւ հիւննն, հար իւլիւնն ու իւլիւնն
իւլիւննն.—¶ իւն, իւն, (հիւնիւն) իր հիւնննն իւն: իւ

More unlike are the hearts of the coward and brave,
 Than the dull worthless brass and the pure virgin gold :
 Than the pitiful sprat, and the lord of the wave ;
 Or the rag, and the vesture round royalty rolled.

The freeman and slave are less like at the core,
 Than the stump, and the tree with its foliage unfurled ;
 Than the indolent mole-hill, and royal Temor ;
 Than a closed heart, and that which embraces the world.

Our chiefs, the most generous, valiant and tried,
 Can less be compared with the light of his soul ;
 Than the poor artizan to the king in his pride,
 Or the lees of the feast to the first of the bowl.

choinneil̃z (eádhon) r̃á chompr̃áid no t̃á̃z̃r̃á : á ccompr̃áid
 m̃ár̃i cheimñizheár̃ ñá r̃léibhte riñ ó̃r̃ z̃ách r̃liabh̃ r̃án
 domh̃áin *in superlativo gradu* ; m̃ár̃i riñ ir̃ é Ó̃̃luáir̃e
 céim̃ ir̃ uáir̃le á ccéimibh̃ áh choim̃óir̃áir̃ (eádhon) *super-*
lativus gradus coinneil̃z (eádhon) comor̃áir̃.—^y m̃ár̃i
 ñách compr̃áid̃ d̃á chéile ñá deidhe (eádhon) dh̃á ñí, d̃á
 n-dúbhir̃áir̃ ár̃i r̃á d̃á á nuár̃.—^z ʒ̃í hionchompr̃áid̃ do r̃l̃izh̃
 b̃reir̃ne áh duine ir̃ r̃éile á bh̃reár̃áinñ r̃l̃izhe Conácht̃
 (eádhon) Oillill̃ Máe Mázh̃ách (eádhon) im̃áth̃ Oillioill̃á
 (eádhon) á Conácht̃

As that hill of Armenia, where Noah found rest,
 And Olympus exceed every other in height ;
 Such pre-eminent glory is Briefny's behest,
 And all other splendors are lost in his light.

Uncongenial, unkin, as are all we have named,
 The pride of O'Rourke is more peerless by far ;
 In the land of Oilill is no hero so famed,
 As the guardian of Briefny—our western star.

The slander that envy despairingly throws,
 From the shield of his virtues innoxiously falls ;
 At the gates of his dwelling the wearied repose,
 And the hungry rejoice in his plentiful halls.

—^h յօ ծերեւծի ին ծոմիւն.—ⁱ ծօ Բեւոննուի թատրու
 —^k իր իր շարի ին շարի-լօծիւն Երոմ Երու.—^l Եր-
 րեւծիւն.—^m Եր-րեւծիւն, Երեւծի (եւծիւն) րեւծի.
 —ⁿ ին իր շարիւն լօշիւն ու մարտ Բեւոն.—
 —^o ի մեւիւ.—^p Երեւոն.—^q շարիւն ին ու ի Բեւ-
 ոն (եւծիւն).—^r Երեւոն.

471 bhí ár eairíor^s co muáinídh,^t
 bí ár chuáiníbh zó reithmheádh,^u
 472 chosúir^v neimheádh^w dáireoll,
 473 thuill ándreán^x dár omeádh.

474 tith mheádh^y ná dáimhe,
 Máe Zríanne^z zínúir^z ír méidhe,
 Cíán uádh^a mo roich á fhoireádh,^a
 bíle torádh fheáir m-breifne.

475 Aitchim^b Muire íá h-áonmháe,
 Dá choráin ár zách zarácht,^c
 In té^d ír míz^d ár án mbládh thálmhum
 O taitz íláphrádh Chon 476 áddá.^e—Fuar, &c.

^s Eirreácht (eádhon) dílleácht.^t zó tríén no láidir.—
^u ár bhaidhíníbh zó coimheádh.^v ní dubháir.^w neámh
 íádh (eádhon) tálmhí eádháir dhíoréádhí no lázh-
 dúghádh.—^x áoir dá ághádh áizneádh.—^y ándel.—
^z Zríanne Inghinn Dhómhnaíll máthair bhíam.—^a Ír
 rádh uádh do theid á réáiríe mé máith áir zách áon.—
^b zaidhim.—^c ár án uile conábháir ázair ole.—^d bháin

There's good fortune for Breifny, which ever shall last,
 By the feet of the saint 'twas in holiness trod ;
 The idol of guilt from its presence he cast,
 And breathed o'er its people the blessing of God.

Oh Breifny, dear land of the mountain and vale,
 Where the heifers stray cheerily all the long year :
 How fragrant thy moorlands in summer's fresh gale,
 How green in its showers thy meadows appear.

Here the orphan may rest as secure in his smile,
 As if steel'd in his strength :—O'Rourke's gallant band
 Would not war with the helpless, nor think to despoil
 The shrine of its gold, or the church of its land.

ନା ମୁପତ୍ତା ଓ'ହୁରାମେ ଯ ମୁଞ୍ଚି ରାମି ନା ମ-ବୃତ୍ତିମେ ରା ର ଡ଼ିଞ୍ଜ
 ନା ଟ-ଞ୍ଜିନାମା.—^୧ ନା ଟ-ଞ୍ଜିନାମା ଓ ମାମି ଡା ଞ୍ଜିନାଲ ନାମାଚ
 ରା ଫାଡ଼.

ա գ յ յ օ շ ա ի ծ հ Ե թ օ թ ա գ ա լ ի .

Լոսրոտ բօր ճ'ր ո՛ր բօր երէշէ,
 Ե աբ յնւնի ծհմոն Ե լար է,
 Ե մօ շլսգրնի շսգր բն է,
 Չն ո՛նի ճ ծարոտ ո՛ր շարտ ճի ճն շօր.

Ե՛՛ ճ'ճ թսնգր ճի թսն ճ' մ'ճոնգր
 Ե ճ թն թնի ճի ճն-ճնո ճն ճնի,
 Ենտ ճի ճն ճն ճն ճն ճն ճն,
 Են ճ ճնի ճի ճի ճն ճն ճն ճն ճն.

Ե՛՛ թնի ճն ճն ճն ճն ճն ճն ճն,
 Ե ճ' ճ ճնի ճնի ճն ճն ճն ճն ճն,
 Ենի ճն ճն ճն ճն ճն ճն ճն ճն,
 ճ' ճ ճնի ճն ճն ճն ճն ճն ճն ճն.

THE ROMAN VISION.¹

BY HENRY GRATTAN CURRAN.

No idle fiction this ! too sadly true,
Upon my wasting eyes the vision grew ;
Too well my ears drank in the heavy sound,
Give it ye winds swift proclamation round.

Lonely I strayed on Cephass' golden hill,
And memory came my heart and eyes to fill ;
While o'er the stone that shrouds the Gaël in dust,
Bending I mourned their country's fallen trust.
There slept the hand of bounty—there the tear
Prompt to respond the patriot's sinking cheer ;
Tyrone, proud scion of the O'Niall race ;
There too O'Donnell was thy resting place,
Thou of the glittering blade ! I brushed away
The mournful tribute to a better day ;
When lo ! a nymph, whose brow, whose bosom's sheen,
Might shame the grace of beauty's fabled queen,

2n tpiácti do rhaóileáγ rziáti do dhéanadh,
 Cía do chídhyinn de mháólinn an t-rléibhe,
 2leht máizhdeán bhráizhnd-zheál phéuriláchi,
 Do bháin báiri zo bpiácti de dhénuγ.

'Y de Mhneribhá a n-deilbi 'γ á' n-déanadh,
 Iγ máicti do rhaóimhádhi a bpiáóidhte eáéla,
 Do bhídh an t-ópi á' meódhán a céibhe,
 'Y do bhídh an rneacacht 'γ á láráiri 'n a h-éudáin.

2i dúbháirte rí leám 'γ an m-báill z-céadná,
 De zhlópi mhúir bá bhinne 'nā téudáibhi,
 Druideádhi rhuáγ ó uáizhi ná d-tréun-rheápi,
 Bá páda a eáóidhi 'γ a epióidhe 'z á réubádhi.

Fā dheirpeádhi rhiápi a n-diaidhi a ráétháiri,
 Do thóiz rí uáill buidhi triuázhi le h-éirdeacacht,
 Do bháinpeádhi deópi zo leópi áγ chléri'cháihi,
 2zup oγnádhi áγ ná clocháibhi dá m-b'phéidpi.

leir an mháóidheádhi rui do rhiín rí a zéuzá,
 'Y a deápeá ri áγ zo epiuádhi áiri néulláibhi,
 Do lácháiri rí le ríizhi ná rpeípe,
 Láin de ehánneláimhi ánn rā' píem rē.

Came o'er the hill—her towering forehead bore
The impress of high thought—like molten ore,
Gushed the gold ringlets o'er its polished plane ;
Her cheek of snow confessed one rose's stain—
She spoke, and vain, in sooth, were minstrel skill,
To bid the chord such liquid sweets distill.

When from that grave I turned me to depart,
A wild emotion shook the maiden's heart :
It passed at length ; that agony : and then,
What human heart might brook her melting strain !
The rifted rock, in sternest solitude,
Had poured its echoes in a tone subdued ;
Her hands uplift to heaven, her streaming eyes,
Raised with her fervid accents to the skies ;
In words half broken by the labouring groan,
She poured her sorrows to the Eternal throne.

Say thou Supreme ! in pity dost thou deign
To bend thine ear while abject I complain ?
Or darkeneth thy brow ? since mortals still
Should hail, nor dare to scrutinize thy will.
But deep and darkling doubts beset my soul ;
For, if one primal taint pervade the whole
Of the first parents blighted race, and all
Are fall'n alike with the first woman's fall,

“ Երեւոյնքս որ Երեւոյնքս Երեւոյնքս Երեւոյնքս,
 Երեւոյնքս Երեւոյնքս Երեւոյնքս Երեւոյնքս Երեւոյնքս ?
 Երեւոյնքս որ Երեւոյնքս Երեւոյնքս Երեւոյնքս,
 Երեւոյնքս Երեւոյնքս Երեւոյնքս Երեւոյնքս Երեւոյնքս ?

Dread ruler ! why doth the tremendous meed
Crush with unequal force the doomed seed ?
Why doth the sinless bosom tinge the dart,
That should have quivered to the guilty heart ?
Why groan the lowly poor, while wealth and pride
Triumphant o'er the waves of fortune ride ?
Shall they, whose hearts confess thee "holy," weep
Outcast, proscribed ? and shall thy vengeance sleep ?
'Gainst Luther's brood why rages not thy breath,
When Christ's pure creed is made a spell of death ?
Do the lambs vainly in thy shadow rest ?
How long shall ravening wolves the fold infest ?
Say, why doth Erin weep ? what crime incurs
Thine ear averted ?—Lord, that voice is hers,
That calls, implores, with wild and tireless breath :
Doth not thy faith exalt ?—she sinks in death !

And yet, since erst thy pure Apostle came,
And brought to Ealga's isle thy holy name ;
Tho' flaunted 'mid our homes strange flags unfurled,
Nay, tho' the sun grew dark, the floating world,
That shut from us the brightness of the day,
Veiled not thy glory, whose effulgent ray
Illumed our hearts, by faith's seraphic wing
Guided to thee, the days eternal spring.
My God ! my God ! Milesius' life blood runs
In Fodhla's race, these are Milesius' sons !

“ Cpead an ceart rā leazthar Eire,
 ’Y le nā zleoidh nāch mōr zo n-éirdehar ?
 Cpead an chóir nāch d-tózthar zádhdhálá,
 Dpeaim nā’r dhiúlt’ do’n n-Dúleamh zéileadh ?

“ Oir ó tháinig Ráttreisce náemhthá
 leir an z-peideamh zo h imir Eilze,
 4j’r bháin tráechadh, záeth nā rpeirlnz,
 Foirneart eáhdhánan nā leath-trom d’á m-b’rheidir.

“ Cpeidiomh Chríort ar chroídhé nā n-záodhdhál-rhear;
 Do bhídh á z-coinzeál mār loinnear nā zméine,—
 Do bhídh an t áithinne mār áinzeál áz rbréuchadh,
 2hir níir thuit r máil, nā eáidh, nā áen rbot —

“ Féadh nā Fodhla áir Rhdór Mhinléiruar,
 Uch ! á Chríort ir ríor an méid rin !
 Cpead tá uáit, nó an rún leat m’éirteacht ?
 4jō an é ir áill leat zo bhráth zán réucháin ?

“ 2hir an z-euáine ir buán do d’ rhléachtáin,
 Fā zhdlláibh ’z á bh-réannadh le h-éirceairt,
 ’Y zur b’é an t-álmhách zldrárnách, b’éarlách,
 luchd an rheidl do thuíll á d-tréizeáin.

Wilt thou look down in mercy?—say ! oh say !
Or is thine eye for ever turned away ?
And, while the trusting spirit bends to thee,
Shall ruthless tyrants bow the neck—the knee ?
Still wilt thou smile on England's traitor horde,
Whose lips unhallowed scoff thy sacred word ?
Thy church's law their rebel hearts have spurned—
'Gainst " her," the " undefiled," their wrath has burned :
Their own dark heresies they rear elate,—
Thy faith, the faith divine, they execrate.

Why need I mention ? thou, dread power ! hast seen
The apostate Henry spurn his spotless queen,
For Anna's fresher beauties—thou hast cursed
That traitor to thy faith, the boldest, worst—
Need I name her, whose heritage of shame
Grew darker, murkier, in the wanton flame
That all could kindle, and that none could claim ?
Can we forget Elizabeth ?—oh never,
In Heber's heart she'll rankling live for ever ;
The land grew waste beneath her—sex or age
Yielded no shelter from her bigot rage,
Till, bloodiest consummation ! Mary fell
To close her long account, but not the spell
That claimed her ruthless ministry—her sway
Devolved on James—and Phelim's land can say

“ Do chuair droíom le cúinḡ ná cléire,
 Do zhnídh enáid fáoi Mháthair an Uén-mheic,
 ’Y le nóch míann do Dhíá fáil zéilleadh,
 Ucht an cridealmh do reriog le nimh éirceacht’.

“ Qí áirmhíghim hánnoídh an chéud rheadr
 Do chuair uaidh zo truaillizhte á chéile,
 Uir Uinná boilen, á inghim chéadna,
 U’r d’imthigh ó’n n-Éazluir áir theazazḡ lúcéruir.

“ Cuirim leir Éirabéata,
 Qí’r phóg fear ’r n’á’r rtaḡ ó áen neach,
 Ir ionmhá dmeam áir áir rheadl an Mhéirdreac,
 Do rinne rí fáfach de Chláir Eibhir.

“ U mna’ ’r á bh-fir do rziogádh léitir,
 Do thuḡ rí báir do Mháire Ytéabháir,
 U n-diaigh ná mná-ro tháimigh Yéumár
 Máir thuár fáfach do chlár Fhéidlim.

“ Uir fear do leaz á b-póir á’r á bh-freumha,
 U’r d’órdugh á d-tálamh do thomhár le téudáibh,
 Do chuair Yacra náich á’ n-ionad ná n-Záodhál-rheadr.
 U’r cridealmh cáim á d-teamparáibh Cléire.

How well the tyrant's sceptre graced his hand—
The "measuring chain" he cast upon the land—
Her nobles plundered for an alien race,
And with unhallowed rites defiled thy holy place.
Lo next—his father's every taint and crime
Expanded in his soul's congenial clime,
His son succeeded, to embalm his fame
By deeds, which, let Leith Moath, Leith Cuin proclaim.
Spoiled of the rights long held from sire to son,
Their arms, and every glorious meed they won ;
Of rank, of wealth, and damned foul decree !
Spurned from the shrines where they had knelt to Thee :
The very tongue, thy gift, in which they poured
Their souls, while at thy altars they adored,
Condemned to rudest jargon to give place.
For every woe he wrought upon her race,
The bitterness of Erin's heart ran o'er
In curses on the despot ; and he wore
No amulet against the bolt that sped
Retributive to his devoted head.
'Twas a divine behest ! high justice spoke,
And the pale tyrant's wily minions broke
Their hollow fealty ; and the block and blade
Brought the stern quittance of man's rights betray'd.

Yet ere it fell, to blast his glazing eye,
Maguire had tossed his banner to the sky—

17 ʒeáirí nà dháidh ʒuá tʰionʒʒáin ʒéuríáɾ,
 21 nór á 21tháir le ceálʒ 'r le bʱéáʒáibh,
 21 nír leáthí Cóiinn áh chunʒ do b'éʒceáɾt,
 21 'r áir leáthí Móʒhà 'ʒ á bh-ʱóʒhárɿt ʒo h-áén-ʱheáɿ.

Do bháin ʒé dhíobh á ʒ-éíɿ 'r á m-bhéurá,
 21 máóín 'r á ʒ-clánn á n-áirɿ 'r á n-éudáeh,
 ʒuáin á bh-ʱeáɾáinn 'r á n-ʒáirɿme n-éimʱheáehɿ,
 leir do h-íárríádh Dá do thʱéíʒéáinn.

ʱáirɿche máiréáinn ʒáin áitʱɿɿɿonn d'éirdeáehɿ
 'ʒ ʒáin úríábhíá á' d-teáʒʒáin nà ʒáédhíʒe,
 'ʒ ʒáin nà h-áit áʒ eáeh áehɿ b'éáɾíá,
 Órð á' ʒ áitʱɿɿɿonn do bááádh leir d'éirdeáehɿ.

ʒʱé ʒáeh ʒʱáin d'á n-deáɿnádíh áirí ʒíɿinn
 17 buáin málláehɿ áʒ ʱeáɾádh ʒo h-éáʒ áir,
 ʒmál á n-deáɿnádíh 17 leóɿ máɿ léun áir,
 Múnáb é 17 eionnɿtáeh m h-áitʱne dháinʱ ʱéin ʒúd.

ʒʱeáð ʱá eúr áir d-ʒúr d'á b-ʱéimbhíunð,
 ʱá' ʱi dheóin Dá áh ʒuáthí ʱo ʱhéunádh,
 leir áh luehd do thuz do ʒéilleádh,
 ʱáɿplementáiríðhe nà d-ʒáir-m-báothíáeh.

Freedom's high priest ; and kindling Ulster saw
Mc. Mahon soon assert her bounteous law :
Last of the Finians—in whose ample mind,
The gifts of his long lineage shone combined ;
Of gentlest nature both, yet thus pursued,
Two lions chafing in their might they stood ;
Nor lured by conquest—nor athirst for fame,
Their rallying word was the Eternal name :
The stranger's false embrace their hearts disdained,
Save when in deadliest fold in battle strained—
In life united ; on the scaffold floor,
Those dauntless bosoms poured their mingling gore ;
A crimson attestation of that faith,
That sheds a halo round the brow of death.
Nor yet unmarked by glory, Phelim's claim,
Proud soul, and fitly shrined in such a frame !
Who taught the stranger's lip the craven cry,
And tamed the Scot, that subtlest enemy.

But see ! what steadier lustre wins her gaze,
Where from Hispania's coast, O'Neill displays
His standard wide ; and, eager to sustain,
Pours his proud chivalry athwart the main.
“ Eogan the Red ! ”—to freedom's strife he flies,
To veil the lustre of his past emprise
With deeds of higher prowess—Cormac's blood
Bounds in the hero's heart—a tameless flood ;

le'ri báineádh a chionn le lánh fáebhlíach,
 D'an Píozh bháimzhim cheánn-phionn chéádh,
 I' le ná linn do mhúrcáil Éire,
 'Y á' z-cóizéadh Uilídh do thionnóizáin an chéud pheápi.

Máe Uídhiri fáizheáil ná Féinne,
 U'Y Máe Mácthahámhídh ámháil bá béur do,
 Zín d'á leómhán eíódhá, méinn-mháith,
 H'á'pi chuápi Yúim á' m'áóin an t-fáézháil-pi.

'Y nách n-deápihádh ceáizáil le Dáimpheápiáibh fáebhá
 H'ó zuí doirtádh leó á' n-éimpheácht
 Zí z-cuid fáil, 'n á lochánná eíóidheápiz',
 De zhihádh an chreidimhe bá leizze leó threízeáim.

H'í le fááth nách luádháim Féidhlím
 Zín t-óiz uáil, piádh-zheáil, péucách,
 Féápi le'ri báineádh áf eáchtpiánnáibh méileách,
 U'Y lán ná z-cáitách áf Zilbáneháibh báothléách'.

Zí zó an uápi do zhlúápi an tpién-peápi
 Zí an Ypáinn fáóil lán éápmhádh,
 Éózhán piádh-zhlán ná flúázh m-báézhléách,
 Léech ná z-cieách máe Zhiit éuchléách.

And all his grandsire's soul of flame he bears—
Attest it many a trophy that he wears,
The harvest of his hand in many a strife,
Waged in the tender spring-time of his life ;
And, when the greenness of his age went by,
The deeds he did are registered on high ;
Those, rife with living proofs, let Spain avow,
Almania, richest wreath on Caesar's brow ;
Let France, the weeping Netherlands, attest :
And oh ! beyond them all, the brightest, best,
Let the Milesian race his glories tell ;
Let Erin's voice the volumed record swell.
Could fame unlearn, can words of mine portray
How Ulster spurned the cowering stranger's sway ?
How Leslie fled, and the pale Saxons' fright
Confessed no leader in their panic flight ?
Montgomery's shackled limbs we still descry,
Lo, where the routed Scotch bewildered fly ;
Blindly they rush—but hark, that jarring sound,
With thundering crash their bulwarks strew the ground :
Scarce the proud capital his course arrests,
While her high walls the girding fire invests—
Meath mourns the slaughter of her changling race ;
Portlester's thousands, where is now their place ?
In Birr, in Nenagh, rose the suppliant hand ;
Heberian Thomond, through her tainted land,

Μάε meic oirdheire Chormáic Fhéillmháir,
 Lámh zhaiyzeadhách ná'pí rárúízhedhí á' n-áén-zhoil,
 boidh áir mh'fhálláimz zupí deárbhethá an rzeál yim
 lomdhá zúairí an n á bh-ruáirí ré fheúchám.

O'n lá bá eól do á rhrón do rhrón do rheidédh
 Fhó zupí chrióchnuigh Críort á théurimá
 Cuirim á fhaidhárí áir Dhá nách bíeáz yim,
 U'p áir an Fháinn tál Lá d'á zhéur-zhoil.

U'p áir an Uimáinn, leánán Fháeráir,
 U'p áir an bh-Fháinne bá teánn áz díeim leir,
 U'p áir Thír-fó-thóinn tál éinn d'á éuzmáir,
 U'p áir Chlánnáibh Míleadhí á' fúozháchte Eireán.

Leath á zhníomh do fíomhadh n fádáim,
 Do chóizeadh Ulaídh thuz rurtácht íarí n-éizeán,
 Do chuipí ré Záill de dhíom á z-céille,
 U'p leylíe áir teitheadhí zó h-éurzáidh.

Do chuipí áir choiráibh Mhontzomáráidhe zéimhleách,
 Chuipí ré meátácht áir Ubbán'áibh málá,
 Do chuipí ré á n-dáóine tré n-á chéile,
 'Y do bhíur ré brúzh an Mhúráich bhíeuzáich.

The Saxon saw, endenizened in vain,
Disgorge the spoils of rapine's broken reign—
The echoing hills proclaimed to Inis-Con
His spreading conquests; Waterford o'erthrown;
Duneannon's waters in his course were dyed;
Wexford's keen blade hung useless by her side;
Nor Ross Me. Truin, Ben Edar stayed his tread;
Kilkenny bowed to him—his myriads spread
By Shannon's ample tide their long array;
The Avonmore was chequered with the play
Of their broad banners—by the Nore they stood,
And by the sedgy Barrow's headlong flood—
The Suir ran purpled with the stream of life;
Lough Erne rolled back proud tidings of the strife:
From Meave's high dome triumphant strains arose,
And Erin's centre caught the exulting close;
Thence to Bearhaven rolled the whelming tide,
And well might Sligo's unsupported pride
Droop at the sound of Jamestown's shattered wall,
Whose circling echoes thundered to appal.

So sped the victor still where freedom urged,
Till the base Saxon clanked the chain he forged:
Oh son of Duach, what a loud acclaim
Burst through the land o'erburthened with his fame,

báile-áití-chláití dh'íadhaadh an tréan-φheár,
 U' leir do ríúiríadh an chúndáé chéadna,
 Ir an Mhídhé mheabhlaich, Zhállá, Zháédhlaich,
 U b-Boirt-leáirí do threáirí rí céudá.

bháin rí ziodáir ár bhíorá 'r ár Zlonáich,
 Uzur ár rúd ruár zo Tuáití-Mhúmháin Eibhir,
 Do ruiz rí epeáich zán chead do'n in-béaríá
 O Inir-Cóinn táir bheínn an t-rléibhe.

Thuz Boirtáirze á' lánmh zo léir leir,
 U' Dún-Cánáin ná z-cánál d-táiríáich,
 Loch-Zármánn ná n-áim b-φébhíáich,
 Bor-Mheic-Tríúin á' Dún-bheinne-Éadáirí.

'Y de Cheill-Cháinníoch bháin uiráim d'φhoirízeán,
 Choir ná Yionnábhá bá neáirtmháir á zhéuzá,
 Choir Zbhán-móiré á' r Fódíáich á' n-éirpheáicht,
 Choir ná beárbhá meárbhá méirízhíche.

Choir ná Yíúiré á thríúr bá ráéthíáich,
 U' r ó rin ríór á ríir zo h-Éiríne,
 Do rinne rí átháir á' ríáití Méidhbhe,
 'Y ó bháile Zthá-luáin do rúáir rí zéilleádh.

When hope, that many a year had trembling hung
O'er the rich presage, with exulting tongue
Heard Truth and Freedom hail the auspicious ray
That rose above the Saxon's tottering sway !
Hail to the conqueror, by the Gaël upborne,
(Bound these high hearts from shackles lately worn ?)
Mark, the proud flame his martial deeds avow
Burns in his breast, irradiates his brow ;
Nor only battle's sterner lights illumine,
There mercy smiles away impending doom
From vanquished valour—and the warrior's eye,
As fixed dominion calm, hath ne'er been dry
O'er others' woe ; and wise, albeit not yet
On his young brow hath thought her impress set,
He weighs mankind, and, learning to appraise,
Hath learned to feel for frailty while it strays.
Strong as its iron mail, that kindling breast
To meek eyed ruth affords a shrine of rest ;
Nor swifter speeds his blade, at freedom's call,
To the false Saxon's heart, when round him fall
Their gathering numbers, by his might o'erthrown,
Than misery's claim finds access to his own—
In council sage ; in battle's fiery glow
Like the launched thunder 'mid the astonished foe.
And oh ! when peace her gentle plume hath spread,
Mild as the melting tear that mourns the dead ;

Witness High Heaven, if yet his eagle gaze
Glared out to blast—no raven brood would raise
A wing the sky-built Eyry to invade :
Nor thus had cold succumbency betrayed
The land to Cromwell's sanguinary sway—
Woe is my heart that such could pass away ;
And yet, Eternal Justice, while I grieve,
My bleeding heart's full gratitude receive.
No Saxon blade in freedom's cause unblest
Quaffed the deep current of his free-born breast ;
For thou did'st shield him from the dire disgrace ;
And when he fell, O—meet to fill such place !—
Bad'st thy own priest to countervail his loss,
And o'er his prostrate banner rear the cross—
And well he did thine errand ;—but the grave,
When hath it ceased for human hopes to crave ?
The grave hath closed on Heber ; O great heart !
Proud germ of nature so matured by art,
Had genius, culture, all, thou costly prey,
But decked thee for the tomb? thou envious clay,
Oh what a mind thy leaden sleep hath bound ;
Pure as pervading—lucid as profound !
Spirit of Eogan, chafe not, if my eye
The while I speak of Heber be not dry ;
Nor deem thyself forgot—had he remained
To rend the withering yoke his valour strained

Ծեռնակս ծ' ւառնե ծձ մաւրբեւծի ան տ-Եան րօ,
 Պիւղի մ-նիւծի ան եւլտն-րօ և' Լեւնակս նձ Բհ-Դենուր,
 'Մ նաւի Բիքձիւծի Յակկ նձ Շրօմրիւսլ յէլլեւծի,
 Ղմիւկս մար և բարս ծ'ն ո-սարս ծօ էւշ րէ.

Ղեւտ յիծի արձիւծի Լօմ և շիւրշ-բեւն ծ'էրտեւեւտ,
 Լօմ ու ար և Բիւր ար Լեն-Շօր,
 Փ նաւի Լե Յակկսիւծի ծօ յարարւծի և Լէւեւ,
 Ղեւտ Լե Ծիւ Լե ր' միւկոն և րիւհարւծի.

Իր յարար 'ն և ծիւկսի յօ ծիւն յար արշիւծի
 Ղն Լեօմիւն արւիւղի ան տ-Եարօշ Եիւսր,
 Բարս ան շիւրշօմ շօմիւտիւսլ էււտիւծի,
 Ծօ րիւշ Բարս ար շիւղի 'ր ան Լիւշիօնտեւեւտ.

Ղն բարս Բձ ծիւղիւծի արօւծի ծօ Յիւհիւկսիւծի
 Ծօ Բիւր միւրեւղի և'ր ծիւղիւծի նձ միւրեւղի,
 Ղ Բիւն արնուր ծօ Յիւկսիւծի և' ո-Եիւնոն,
 'Մ ծօ արար րիւկս ար րիւկսիւղիւծի Դիւրարս.

'Մ է մօ արիւղի մարս ծօ յարարւծի և Լէւեւ,
 Երէ արօշ ծիւն ու Լիւղի մ'էւղիւղի,
 Ղ'ր Երէ արարսիւծի Լիւկսիւծի նձ յ-արարւծի Լէւիւծ,
 Ղ'ր Դիւրիւծի րիւկսիւծի ծ'ար Բիւ Ծիւ Երէմե.

Almost to breaking ; had his happier hand
Swept the pale, palsied Saxon from the land ;
Blasting the iron sceptre which it bent,
Giv'n us homes, happiness, enfranchisement,
No—not success, had taught another's fame
To supersede thy memory's vital claim.

But O ! my heart ! what saddening phantoms rise,
Worthies of Ulster ! Henry ! my red eyes
Might weep their fountains dry, tho' these were all,
But faithful memory unfolds the pall ;
And lo ! Mac Guire !—and now the fleet O'Kane,
And Phelim come to swell the spectral train ;
Great spirits, fare you well ! with mute regret
I gaze upon you, but my cheek is wet—
My tears shall number you ; Almighty power !
We had not dreamed of this disastrous hour.
Bercan—Senan, our ancient prophets saw
The dread revealings of thy mystic law ;
Thy truth the breast of pious Kieran warmed ;
Sage Colum's lips, thy spirit, Lord ! informed,
The bounteous Columkille ; on Caillan came
Thy inspiration, and the elysian flame
Illumed the soul of Ultan ; Colman too,
Nurtured with heavenly food, all these foreknew
Thy dispensations—but they bade us not
To deprecate this dark impending lot ;

Μάε-ΰίδιur άn cηιρίdhe Ξηκέdηlάιcη,
 ΰ'γ Ό'Cάτhάin άn coileάn léimneάcη,
 lάέcη nά μuάiz Μάε Tuάτhάil Ξείdηim,
 beάndάcηt leό ά z-cόmhάιμεάmη nί ρhέudάim:

ΰ'γ ό τάim epάidηte, ράzτhά, céάpτά,
 Ξiάpμiúgim dίbh ά μύ ά tηiέν-mheic,
 Cά μ' zηάbh τάpμnζάιμεάcηt pηάτpμice nάemηtηά,
 Πάdη bheάpεάin no γheάnάin ρhέimh, dhil.

Cηiάpάin Cηluάnά do pύάip zéilleάdη,
 Cηolάim-Cille άn oimcη áédheάpάιcη,
 Πάdη Cηάillim no Uiteάin τ-γάopάιcη,
 4pό Cηolmάin 2dηilά dά'p bηά beάτhά pέupι zlάγ.

Ucη ό'n ócη ! mo bηpōn zhéupι é !
 Mo zηul ! mo cηάóidh ! mo dhίtηcéille !
 Mo lom ! mo zηleóidh ! mo cηeódh ! mo léun zηuipτ !
 Mo nuάpι ! mo mηilleάdη ! mo mηipe ! mo pηéim-bηpoid !

Τpάn ά n-zάlάpι zo pölluy nί léupι dhάmη,
 2cηt nά Ξάείdηil 'z ά pníomηάdη 'r 'z ά n-zέupι-zhōim,
 'z ά z-cupι γίop, 'z ά z-clάóidheάdη, 'r 'z ά pέubάdη,
 le plάizh, le zopτά, le cozάdη 'r le léipγzμop.

They said not, "burning tears shall overflow,
Dark days shall come upon thee; shame and woe,
The reeking phial of a tyrant's hate
Shall wash thee, and thou shalt be desolate;
No joy or hope shall visit thy cold breast,
Till reason reel with the huge weight opprest;
And thy soul, seared beneath the chastening rod,
Shall almost curse the high behests of God"—
And yet, the burning tear hath steeped my cheek,
And every pang that tyranny could wreak;
Shame, anguish, all, save madness and despair,
To freeze my accents or to warp my prayer,
All have I known; lost all; Oh God! my trust!
Faith only lives to raise me from the dust.—
Though war its fiery plagues around me breathe,
Faith prompts my sword from its inglorious sheath;
No bloodless triumph shall my children yield,
While Thou, dread chastener! look'st upon the field
Not unapproving—at destruction's brink
My "heart's established and will not shrink;"
Father of mercies!—oh forgive the thought
That dared impugn thy fiat—if our lot
Have been a dark one; if defeat have bowed,
And trouble girded us as with a shroud,
Not thine the cruelty, but ours the crime
That stirred thee, slow to vengeance; in their prime

Cóir do dhia zán iad do rhaorádh,
 Agí maibh a m-báir a n-zlácaibh a chéile,
 Agí moibh an tuath zó fuairzhte d' áen-toil,
 'Y ní maibh an Chliar a maamh ácht réubtha.

Do bhídh cuid líonta dhíobh de bhréazáibh,
 U' r cuid nó dhó le póir ná n-Éireach,
 Dhá chuid aili le Zalláibh az zéilleadh,
 Cuid le cleáiribh az mealladh ná n-Záedhaila.

Cuid ór áirid a' b-páirte ná h-Éireán,
 U' r iad do zhnáich fáoi láimh 'z á tréizeán,
 Cuid az reáiradh 'n azhaidh Yáirán 'de'n d-táebh 'muidh,
 U' r iad 'n a dhaidh rin leó fáoi thóim méiré.

buán mo mhállácht az reáiradh áir an z-cléir rin,
 U' r áir a z-cuaine zó luán an t-rléibhe,
 luchd zán díre epóidhe d'á chéile,
 Do rinne fáirach de chlár Éibhir.

Do chuip ruár de uairibh Záodhailach',
 Ailrí ár thuit cántetrácht an Yjunéid dheízheánáich,
 Com-báirte áirid-eáirboz Fhéarman,
 Alén-rheáir-áite an pháir a' n-Éirinn,

Though sunk our thousands, Lord ! we kiss the hand
Stretched not to desolate, but purge the land.
Weigh well the lesson ye surviving few,
Your country's hope, its moral points to you ;
Scan the monition well, for it imparts
How human fate is shaped by human hearts ;
Stout ones are swords ; the false, the feeble, chains.
And yours were false and feeble, and the stains,
The deep, the damning stains of cold deceit
With virtuous seeming cloked—the deep retreat
Of the shut soul with foulest treason rife,
Belying the lip's promise ; the keen knife
Searching the side, while the betrayer's sword
Assured the blood its subtle stroke untored ;
These stains were yours—say not the hand of God
Hath armed the despot with an iron rod—
Blame your own vices—may the blood you've spilt,
Your tears wash out the suicidal guilt !

Degenerate spirits ! while my glazing eye
Dwells on these phantoms ; when I hear the cry,
The long, low cry, whose quivering accents come
Back on me now—when I remember some,
True to the land, which glory had caressed
And learning dignified ; and affluence blessed
But for the mean malignant souls that strove,
By petty jealousies and mean self love,

Այ քօ ան շնորհ քի շնորհ քօ մ' ճիւղարկի,
 Այ քօ ան շնորհ քի շնորհ քօ լիւր մե,
 Ա շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Տօ շնորհ քի շնորհ քի շնորհ քի շնորհ.

Կ' քօ շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Ա' քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Միւրեւն քօ շնորհ քի շնորհ քի շնորհ-քի շնորհ,
 Ճիւղարկի քօ մօ շնորհ քի շնորհ քի շնորհ.

Մարտի քօ շնորհ քի շնորհ քի շնորհ
 Ան տ-ճիւղարկի շնորհ քի շնորհ քի շնորհ,
 Քիւր քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Ա շնորհ քի շնորհ քի շնորհ քի շնորհ.

Մարտի քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Ա' քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Ա' քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Մարտի քի շնորհ քի շնորհ քի շնորհ.

Մարտի քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Մարտի քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Կ' քի շնորհ քի շնորհ քի շնորհ քի շնորհ,
 Այ քի շնորհ քի շնորհ քի շնորհ քի շնորհ.

And rankest perfidy to render nought
The teeming promise of the deeds they wrought.
Scarce can my lips the struggling curse repress
On those who marred it into wilderness—
Weep for the treason ! weep for the high race
Its lordly victims ! oh ! could tears efface
The record, all had been forgotten now,
That quenched the light of heaven's indignant brow,
Mantling with lurid clouds the sky's expanse,
Till Europe felt the cold unnatural trance ;
Christ's faith dishonoured could salt tears atone,
The righteous penalty were mine alone ;
But oh not thus the forfeit might be paid !
A thrilling curse the holy nuncio laid
Upon the recreant race ; could justice less ?
And steeped my soul in utter bitterness—
But why should fruitless grief my soul employ,
When hope assuring points to promised Boy,
By gifted lips to other days foreshewn,
Scourge of the stranger ; and not Boy alone,
Still can my banner o'er Milesians fly,
Lo ! where our Phelim stands ; his flashing eye
Bright as his tireless blade ; and, by his side,
The proud O'Ferrall bares no brand untried,
O'Byrne the puissant—the dauntless tribes
Of Tool and Kavanagh—high fame inscribes

Չէսր բօլ Յ-Շարտհաւի ունի ո-ճէրտհաւի շէ-բէրտ,
 Ծաւ Յ-Շար ու ո-շնոմի ճսր բօլ Յ-Շոռնէմ,
 Դնօշտ Երեւմիմ ա'ր մօր-դնօշտ Ենիւր,
 Չէսր Լէտի-Պօշիւ ոշիւ ու հ-էշր.

Ա'ր Լէտի-Շօն միմի Լ ր' Բաւհաւի շէւ շիւտ,
 Օ' Պօւլէաւիւն առ քրեւաւր Լէւիւ,
 Օ' Պէւմիւնի ու րաւիւր ո-էշտ,
 Մաւ Շօւհաւ ու Յ-աւրլէն ո-շէշիւ.

Օ Տօմարիւ առ քաւ-շիւ Լէմնէաւ,
 Օ' Շարիւն քիւրաւի Օ ճիւտիւ Եւ,
 Օ' Դննօնիւ Օ շիւր Բիւրաւ,
 Օ' Պօրիւ, Օ' Քիւն ա'ր Օ' Տօն-քիւն.

Ծէրտիւ առ ճիւն քօ Յ շէր աւն-շօր
 Ա'ր քրեւաւ աւնի առ Լիւնիւ աւնի աւնի,
 Բաւի աւ Յիւնիւ ա'ր Դիւնիւ ծօ Բիւրաւ,
 Չ Միւնի-Միւնի աւ ճիւրիւնի յիւնիւ.

Պի Բիւնի շիւնի Լ Դիւնիւ ճիւն աւնի,
 Պի Բիւնի շիւնի Լ հ-Միւնի շիւնի մաւ,
 Պի Բիւնի միւնիւն աւ Եւնիւն ա'ր ո-Շիւն,
 Դ ու Բիւնի շիւն շիւնի աւ ճիւնիւ առ Բիւնիւ.

No worthier name on her emblazoned roll
Than the O'Rourkes ; O'Reillys : storm of soul
The O'Briens come ; the O'Kellys ; nor can shame
Point at O'Conor's fallen yet regal name—
Come Clan Mac Carthy honour looks for you ;
Dalcassians and O'Kennedys ; and, true
To their ancestral fame, great Heber's race ;
While Heremons assert their well earned place,
Theme of admiring bards Leath Moath maintains
Her high repute ; an hundred glorious plains
Live in your memories, ye sons of Con.
See ! O'Maoleachlain's sturdy blade is drawn,
Thine O'Molloy, red sickler, strong to cleave,
And falcon-like the flying ranks to reave ;
Mac Coghlan now deserts his lime-white towers,
O'Dempsey, rushing wolf ; the marshalled powers
Of Ely answer fierce O'Carroll's call ;
Bearhaven's lord hath left his stately hall—
O'Flinn—the O'More, and, bounding from his hills,
Valiant O'Dunn the glorious gathering fills.—
Weave, conquest, weave a chaplet for the brave ;
Fame through all time their deathless memories save,
Tinted at Saingil—soon shall Mullaghmast
With ruddier hue their conquering blades o'ercast—
Through weltering fields the panic route pursue !
Our weak estrangements well the Saxon knew,

Եւածի առ Եւածի աչ լիւսչի որ n-Յաճեմալ-բեհար,
 Չիր շիւղնոն Շիւղնին շիւղաւի, Եիրաճաւի, Եիրեւ-
 Յաւի,
 Եւածի ա n-սարլե ա՛ն-սաւետար ար իրօրի,
 Չ՛ր Յար քա շիւղ ա n-Եւածի շիւղոն լւտարար.

Եւածի ա Յ-բիւրեւոմի Յոն միւլեւածի Յոն արեւիւածի,
 Եւածի առ Շաշար աչ տաշարձածի ա ծ-բիւրեւ,
 Երաւիւրե, Շարբոյշ, Կաշարտ ա՛ր Շիւր՛շիւրի,
 ՛Կ Եւիւ իւր Յօ ճիւրի ՛ն ա ճիւրի աչ Շիրոն.

Յաւիւմ-ր ճիւղ, մա՛ր մոկոն լար մ՛իւրտաւետ,
 Յաւիւմ լօր յա ա շիւրեւար առ միւր իօ,
 Չ՛ր առ Կիւրաճ Կաւոմիւրա, ա իւր ճ՛աւն-տիւ,
 Մար Թիւրար ա՛ր Թաւարաւ ճիւր-Յիւր.

Շոկոն Շիւրիւր աշար Երիւրիւր ուոմիւրա,
 Յօ n-ճոմիւրիւր րաճ Յաւիւր ճ՛ա շիւրեւ,
 ՛Կ Յօ ծ-տիւրի ճիւրի առ Յիւրի իօ ճիւրաւածի,
 Յաւիւ ճօ ճիւրիւր ա՛ր շիւր Եիւրիւր րիւրաւածի.

Չոն արեւ շիւրիւրիւր առ շ-Կիւր Եիւր րիւրաւած,
 Մար ա ճիւրիւր ար ծ-տիւր առ միւր իօ,
 Լար m-Եւաւածի ա Եար Յօ րիւր քա շիւրեւ,
 ճօ շիւրիւր ի իւր ճօ րիւր Յօ ճիւրիւր.

And clutched the sceptre with an iron grasp—
He sways the faulchion with a feeblér clasp !
Flee, trembling churls ! high justice wakes at last,
Sternly to reckon o'er the guilty past—
Flee from the land's assembled might, nor stain,
Saxon or Scot, her sacred soil again.

Oh what a lambent glory kindles now,
Chasing the shadows from Ierne's brow,
Green as the sward upon her mountain's side
Floats her broad banner o'er the girding tide—
A vigorous race her children stand around,
Free as the billows, mighty as their bound ;
Lo ! where the opening clouds reveal a form
Tranquil as sunshine—stately as the storm.
'Tremble ye false ones that strange altars raise,
Insulting heaven with opprobrious praise ;
Tremble ye false ones while religion's hand
Bids the broad volume of her truth expand—
Prompt at the summons of the meek-eyed maid,
Faith rears the crosier—freedom bares the blade,
“ Truth and the Gaël ”—'tis Banba's rallying word,
Stamped on each banner, graven on each sword—
Pours every lip the sacred burthen round,
And every heart reverberates the sound.
Fainting and foiled the bleeding scorners fly ;
While, freedom's eldest born, with humid eye,

Ա՛ր ծ՛րհէ՛ց րի մե-րի իւր իւր և մ՛հենար,
 Կո՛ւտե իւր շուսմա՛ս աւա՛շի ո՛ր ո-Յաճե՛հալ-բեհար,
 Յա՛ն րրարե՛ածի, Յա՛ն շիւօր Յա՛ն տրե՛օր, Յա՛ն հեն՝ շօր,
 Լա՛ն ծե ծիւօն տրե՛ րշե՛օն և րշե՛ստ.

Աօ՛ր ևն Եւրօպա՛ն և՛ մ-Եւրօպա՛նի ծա՛րքա՛ծ,
 Երա՛շտ Եւրօպա՛ն ՚ր ևն Եւրօպա՛նի ծա՛րքա՛ծ,
 Մի՛ւն ծօ լեւի, շուօ՛ր ծա՛րքա՛ծ և՛ր ծա՛րքա՛ծ,
 Ա՛յ րի ծա՛րքա՛ծ-րի ծա՛րքա՛ծ մօ րշե՛ստ-ր.

Յօ մ-Եւրօպա՛ն րիւն ծօ՛ն միւրօր ծա՛րքա՛ծ և մա՛րի իւր աւա՛շի Ա՛յ
 Պի՛ւն,
 Եւրօպա՛ն և ծա՛րքա՛ծ և՛ ծա՛րքա՛ծ աւա՛շի Յաճե՛հալ,
 Յի՛ն ծ՛րհէ՛ց րի մօ ծա՛րքա՛ծ և՛ ծա՛րքա՛ծ ծա՛րքա՛ծ,
 Մօ ծա՛րքա՛ծ ՚ր ծա՛րքա՛ծ ծա՛րքա՛ծ և՛ ծա՛րքա՛ծ մօ.

Peace, o'er the prospect waves her mantling wing,
And bards, in Erin's tongue, her triumphs sing.
God of my hope ! thou seest my soul's distress—
My tears—my anguish—God of mercy ! bless
This union of the Gaël—my bleeding heart
Invokes thee, heavenly queen ! oh thou, that art
Our own apostle ; thou of gentlest breast—
Columb ; and Bridget, on each warrior's crest
Bid victory sit, till Banba's circling wave
Encompass not a tyrant or a slave !—

These suppliant accents breathed, all wildly clung
The maiden's hands, in holy transport wrung,
Her upraised brow with heaven's effulgence shone,
Then sudden wrapt from earth the nymph was gone—
And solitude was on me, and the thought
Darker than solitude ; in vain I sought
With straining eye to catch the lustrous hue
Of her unearthly vesture as she flew ;
And I was left alone with my despair,
Weeping the mighty hearts that mouldered there.

Adieu to her who poured beside the tomb,
That wondrous tale of mingling joy and gloom ;
Dear maid ! blest tale ! on every tear you drew,
Sweet Hope looked down ; my soul remembers you.

NOTES

TO THE

ODES, ELEGIES, ETC.

NOTES.

¹ TORNA'S LAMENT FOR CORC AND NIAL,

A. D. 423.

The rule *de non apparentibus et non existentibus eadem ratio*, has long been applicable to the Bardic remains of Ireland. Whatever the public may have heard of our ancient *Fileas*, it knows but little of their works; hence, an apparently well-formed, though certainly erroneous, conclusion seems to have been adopted, either that no such works have ever been extant, or that they have altogether perished by the hand of time, or in the unparalleled distractions of this unhappy country.*

* The people of Wales and Scotland have anxiously encouraged the publication of their ancient literature; but in Ireland, even to the present day, it has been almost entirely neglected. This national apathy may be accounted for, in some degree, by our unhappy dissensions, and the division of our population into two great contending parties, the Anglo-Irish and the Milesian-Irish; both actuated by different views and interests, and, for some centuries, irreconcilable enemies. The former invariably looked with a jealous eye on the language and literature of Ireland, which they endeavoured to depreciate and destroy, as Anti-English and Anti-Protestant; while the latter, or ancient natives, though always well inclined to protect and restore those memorials of their ancestors, were debarred from so doing by political circumstances. Thus it has happened, that since the splendid projects of the Friars of Donegal in the seventeenth century, (which were unfortunately frustrated by the troubles of 1641,) no Irishman has as yet

That much has been so destroyed is a melancholy fact, which cannot be denied ; but that a great and valuable portion of our early literature has survived, is also equally incontrovertible. In the present part of this work, a few of these preserved relics are laid before the readers ; and should they have the effect of awakening the attention of my fellow countrymen to the remainder of those neglected remnants of national antiquity, I shall esteem myself amply rewarded for the time and labour bestowed on this undertaking.

Torna Eigeas, or the *learned*, the author of the present ode, was one of the last of our Pagan Bards, though he has been, by some, supposed to have been a Christian. He flourished

appeared, to undertake or patronise any pervasive measure for the restoration of the ancient literature and poetry of his native country.—Not so in the patriotic Principality of Wales. There, an individual, Owen Jones, “The Thames Street Furrier,” or, according to his well deserved and more enviable appellation, “the Cambrian Mecænas,” has done more for the literary honor and character of his native land, than all that the sons of Erin have been able to achieve for theirs, for the last 200 years. In 1774, this excellent man, whose life was dedicated to the preservation of the literary treasures of his country, founded the *Gwyneddigion* Society, and collected, printed and published, at his sole expence, that noble monument of Cymric literature, the *ARCHAIOLOGY OF WALES*. With a perseverance as ardent as it was inflexible, he employed his time and his purse in the collection of all the ancient manuscripts relating to the history, the poetry, and the antiquities of Wales ; and, in addition to those of which the *Archæology* consists, he succeeded in obtaining nearly one hundred quarto volumes of Welch poetry, which have been lately published by the *Cymmrodorion* Society.—See that valuable publication, the *Retrospective Review*, vol. xi, p. 68. In vain do we seek in Ireland for any such example of genuine patriotism. Neither collectively nor individually is the like to be found. The venerable literary remains of former days, (and no country could produce them in greater number, or of higher value,) are rapidly decaying, but no generous spirit, like that of the noble-minded Welchman, appears, to rescue them from destruction. The sons of the Gaël—the ancient Milesian race, have seldom required stimulants in the career of glory, even when decorating with laurels the proud brows of their oppressors. Here then an achievement awaits them, worthy their piety and patriotism, to rescue from the destroying hand of time those ancient monuments on which depends so much of the fame and glory of their country and ancestors.

early in the fifth century, and a particular account of his life and works will be found in O'Flaherty's *Ogygia*, and in Bishop Nicholson's *Irish Historical Library*. In his time, the Irish Monarchy having become vacant, *Corc*, king of Munster, of the race of *Heber*, eldest son of *Milesius*, and *Nial*, descended from *Herimon* the youngest son, contended for the throne, each claiming it, under various pretences, as his hereditary right. Our bard, who was then the *chief Druid, Doctor*, or *Ard-ol-lamh* of the kingdom, and who had been preceptor, (or, as he himself seems to insinuate, foster father) to both princes, endeavoured to reconcile their differences. Three poems of his composition, commemorative of these contending chiefs, are extant. In the first, he delivers certain precepts to his pupil *Nial*; the second exhibits him in the character of a mediator between the royal rivals, in which office it seems he was successful, *vide Mac Curtin's Antiquities*, p. 122; and the third poem, here translated, describes, in feeling terms, the friendship which they bore for our bard, and his lamentation for their death. These poems, which are preserved in manuscripts of considerable antiquity, gave rise, about the close of the sixteenth century, to a memorable poetical contest between the bards of the North and South of Ireland, well known as the *Iomárbádh idir leáth Cum áru leáth Mozhádh*,—"The contention of the bards of the Northern and Southern divisions of Ireland"—*Controversia Hibernica, Ultoniam inter at Momoniam, de nobilitate Regum utriusque Provinciæ orta*. This contest was commenced by *Teige Mac Daire* a famous bard of Thomond, who sought to exalt the Southern princes, and particularly the O'Briens, over the Northern descendants of *Nial*; while *Louis O'Clery* and other bards of *Leath Cuin* ably supported the pretensions of the latter. The several poems produced on both sides have been collected under the above title, and, independently of their value as literary compositions, they contain allusions to historical facts, of which there is reason to believe no other proofs are now remaining. The *Iomarba* is,

therefore, highly deserving of publication. To most copies is prefixed Torna's *Duan*, beginning $\delta\acute{\alpha}\iota\lambda\ \epsilon\acute{\alpha}\tau\eta\acute{\alpha}\ \iota\tau\tau\iota\mu\ \text{Core}\ \iota\eta\ \text{}\mathfrak{H}\iota\acute{\alpha}\lambda\lambda$ —"The cause of war betwixt Core and Nial;" but whatever disputes subsisted, respecting the right of preedency between these rival princes and their descendants, all our contending bards were unanimous, as to the poetical merits of this aneient composition.*

2 " *The ties of holy fosterage.*"

The bard gives his wards an appellation particularly endearing among the Irish, $\text{Mo}\ \delta\eta\acute{\lambda}\ \delta\eta\acute{\lambda}\epsilon\lambda\alpha\eta\eta$, My two foster children. *Cambrensis* extols the exceeding great love which, in Ireland, subsisted between the fosterers and their foster-children. Sir John Davies alludes to it in his *Historical Relations*—See also *Coigán*, p. 496, and *Ware*, I. 72.—This, like many other Irish customs, with our *Finian* poetry and aneient music, reached Seotland.—See Johnson's *Journey to the Western Islands*; and the Report of the Committee of the Highland Society on the poems of Ossian, p. 147.

3 " *Albania bowed to Nial's bands.*"

Nial invaded *Alba*, and gave it the name of *Scotia minor*. In his reign, St. Patrick was brought a captive to Ireland.

About this period, as Christianity encreased in Ireland, the

* This is a fine old poem, and I regret having been disappointed in my intention of including it in this collection. It contains some passages of great force and beauty. $\delta\omicron\mu\iota\beta\ \acute{\alpha}\ \tau\tau\epsilon\acute{\alpha}\tau\eta\acute{\alpha}\eta\ \acute{\alpha}\mu\ \mathfrak{Z}\acute{\alpha}\eta\ \tau\mu\acute{\alpha}\iota\mathfrak{Z}$ "The waves loud roaring on the shore," is a happy assimilation of the sound to the sense. The distich $\Upsilon\upsilon\acute{\alpha}\iota\lambda\ \eta\acute{\alpha}\eta\ \rho\epsilon\omicron\iota\iota\tau\iota\delta\ \eta\epsilon\omicron\iota\lambda\ \eta\epsilon\mu\eta\epsilon$, $\mathfrak{U}\ \tau\eta\mu\epsilon\omicron\iota\mu\ \acute{\alpha}\mu\ \acute{\alpha}\ \tau\acute{\alpha}\iota\mu\mu\acute{\iota}\delta\eta\epsilon$, "A wonder that the heavens were not rent, by the shoutings of the multitude," is truly poetic. The heroes contend like Achilles and Agamemnon.—After Corc's declaration that he would not forego his claim to the Sovereignty, Nial, without vouchsafing a reply, commands immediate preparation for war. $\mathfrak{H}\iota\acute{\alpha}\ \epsilon\acute{\alpha}\tau\eta\acute{\alpha}\ \delta\omicron\ \epsilon\upsilon\mu\ \acute{\alpha}\mu\acute{\alpha}\eta$, "Pour forth the battalions," (a metaphor taken from letting sheep loose out of a pen,) is not unworthy of Homer. Torna lived upwards of 1400 years ago.

salutation, *Qlon Dik dhuit*, "One God to you," became general among the people. It was at first used interrogatively by the new convert, towards his pagan neighbour, to ascertain whether the latter had embraced the Christian faith, and admitted only the one true God, but it was afterwards understood as a pious wish for his conversion. It is a curious fact, that the same salutation has continued in use to the present day, a period of upwards of 1400 years, in many parts of Ireland, although the original meaning is forgotten.

REMAINS OF THE PAGAN BARDS.

Although I have commenced this part of the present work, with a poem of one of the *last* of our pagan bards, it was not for want of others of a much earlier date, some of which I shall now proceed to lay before the reader. These consist of a few short odes, *attributed* to *Amergin*, the son, and *Lugad*, the nephew, of *Milesius*, who lived about one thousand years before the Christian era; to *Royne* the *poetic*, who preceded it by four centuries; and *Ferccirtre*, who lived shortly before it. Although in the last sentence the word "attributed" has been used, out of respect for the antiquarian scruples of some readers, yet the writer is himself firmly convinced of the antiquity of these poems, and that they have been composed by the bards whose names they bear. To this conclusion he has arrived, after a scrupulous investigation of the language and contents of our earliest records, aided by whatever external evidence could be found to bear on the subject; and he has no doubt, but that a similar investigation, by any unprejudiced mind, would lead to a similar conclusion. Here, the historical sceptic would do well to consider what Spenser and Camden, no friends, by the way, of the Irish, say of their remote origin. The latter ascribes it to the very beginning of time, and his opinion is supported by

the investigations of the ablest modern antiquaries. But what, if Ireland were yet proved to be a fragment of the famous *Atlantis* of antiquity. We know that “where the Atlantic rolls wide Continents have bloomed.” Some scattered traditions among the Irish are otherwise inexplicable. The geographical projection of the Island, its whole line of precipitous coast, from the Giant’s Causeway, westward, to the scattered islets on the South of Munster, afford undeniable proofs of some great convulsion of nature, at an early period of the world. Hence, Whitehurst was of opinion, that the celebrated continent alluded to, extended from Ireland, and the Azores, to the shores of America. If our ancient records were collected and published, much additional assistance might be derived by the learned, towards elucidating this, and many other points of primary importance to the early history of Europe.—To return, however, from this digression.

The following poems are taken from the *Leabhar Ghabhaltus*, or “Book of Invasions,” an old historical record, of which a copy, *transcribed* in the beginning of the twelfth century, from one of an earlier date, now remains in the Buckingham library, at Stowe.—See O’Conor’s catalogue of the Irish MSS. there preserved.—They are written chiefly in the *Bearla Feni*, or *Fenian dialect*. The language is so obsolete, that it cannot be understood without a gloss; and even the gloss itself is frequently so obscure, as to be equally difficult with the text. The old glossaries of these ancient dialects are lost, or lie hidden in foreign libraries; and there can be no doubt but that the want of them has prevented our linguists and antiquaries from illustrating and publishing many valuable manuscripts; and, amongst others, the following ancient fragments. It is not intended here, to accompany these poems with translations, which would necessarily require explanations too copious for my present limits. I must, therefore, be content, as in other instances, with merely preserving the originals.

The first poem, by *Amergin*, was composed while he was

Ծաւեայ քածիւ քծիւլ օծիւկօշ—հօհիւն հիւլե—
 Չիւրիծի քիւր օմեայ զնտօ—շօտի հմ շօտի 1 մար—
 Հօհիւն արիւնի ծօ տօրօհլ քրօ 1 ո-տեհիւն—
 արօհիւ մար մօտիւ տի—Ծօհիւն քրօ արօ քօ
 տուն քիւտիւն—
 Են քարիւ շիւրիւ հարիւ քիւն—հօհիւն արիւ քիւտիւ
 միւ քօր—
 Չիւ քիւտիւ, տօհիւն քրօ արօհիւ մար, արօհիւ.

The third poem is by *Lugad*, the son of *Ith*, and contemporary of *Amergin*. In the old copy of the book of Invasions at Stowe, *Lugad* is called Céad lán h-Éir. The first, or primæval bard of Erin. He delivered these verses on the loss of his wife, *Fial*, who died through excess of shame, for having been seen naked while bathing. The bard represents himself as seated on a cold and stormy beach, overwhelmed with great sorrow; for a woman died—*Fial* her name—a beauteous flower—being unveiled, she saw a hero on the shore—great and oppressive was her death to her husband—The river *Fial* in Munster, where the event occurred, still bears her name. The language of this poem is most ancient.

Կիւտիւն քօր քօր արիւ տիւտ—
 հիւտիւտիւ քիւտիւ^a—
 Կիւտիւ քօր մօ ծիւծ հիւտիւ քիւտիւ—
 քիւտիւ ծօ քիւտիւ—

ՀԱՅԱՅ.

• իւր քիւտիւ քօր ծ հիւտիւն ու տիւտիւ.

Այր նեւծիմմ ծիւծի ճծ Բ՛ՂԷԻ ԵԵՂ—

Երօշկւր ԵԼճԻԻ ^b—

Ի՛ՂԼ և Ի-ճիմմ Իրւր մճԻԻ նԵՂիմ—

օր շրճոն շԼճո.^c—

ԱծիԵԻՂԼ էԵԵ էԵԵ ծոմ յսճԷԻ—

ԵրսճԻԻ յոմ ԷԼճԻԻ.^d—

ՊօԷԻ և Իր ևր յո իմ—

Իւ յո իւծի.

The following is another venerable fragment of antiquity, composed by *Royne fle*, or the bard, son of *Ugain Mor*, monarch of Ireland, who flourished about four centuries before the Christian era. He briefly describes the progress of the *Gaël*, from Egypt, through Scythia and Spain, to Ireland; the division of the island among them, and the names of their leaders.—

Ա միԷ Աշճիմ Եօ իճԷ—ծօ յւր Էրմմ իշճԻ.

Ածճիմ յսճԻԻ յԷ յերճճճճ ԻԷԻճ իճԷԻԻԻ

Իսճիշ յի իԵճճճ իԷԷԷԷԷ ԷԷԷԷ և յճիԵԻճԻ

ԷիշԷր յօճօր օԼճճԻճճ յԵԵԻճ յաւր յօԵԻճ

ԻԷրճԷ յԷ յաւԻԵիօր Լճ Իճ յօ իԷԷԷԻԻ իօճճ

Պիւլ ԻԷճճ ԵօմԵճԷ ևր յճիԷ ճիմ շճԻճԷ շճօրԻմ

ԻԷԷի իԷճ Եօմճիմմ Եճիմ իշճիմ իօճիմմ յերճճճ

ԱմԵրաշԷ մճԻԻԻ շօ ԻԷԻճ ԷիմիԷ Էճիմ ԵԵԵ. Էճիմճ

^b Աւր և յճԻԻ ԵրԷճԷ ճշ ԷիմմիւշճԻԻ.—^c ԻԷ իԷճ-
ԻճԷԻ ևճ Էրիմիւր ճ՛իճիւրմ օր ևճ ԵԻ-իԷճճիմ յ-շԼճո.—

^d ԵԼճի յօ ԷԷճճԷ ճօ ԷճճԻճիւր իօր և Եիւր.

Պիւլ ւր Պիւսոնեհալ եւծար օք Յաւահ Յօնար մե Պեման
 Շար օ հեւար անեալ Պեւտեւար եւ քօրանոմ քալ.
 Բր Յաւահ շահար շեւտեւար Պեւտեւար եւ Մօտ
 Չեւ քօտի շիւմեւ շեւտեւար անոմ աւծ. երօշրէտ քեւ
 Չարքաւ քօ քար քօն քեւ լաւար քեւար քարքաւ
 Բօ ծոն քար քի անոմ քեւտէտար Շար. ի քօւտք
 Սիւ ծոն անեւ շեւտեւար Շեւար Լր ան քօւտք
 Շեւտեւար
 Շարանոն օք մեւ Յաւահ շահար մեւ միւ. մեւ
 Միւ. մեւտի ի քեւտեւար քօւտք
 Բր քեւ քիւտք քօւտք Շար. ան ծա
 Դե քեւտի քեւտեւար քա քեւ քի քեւտեւար
 Բր քեւտի քեւտեւար քօւտք մեւտեւար անոմ.

The next noted bard before the era of redemption, whose works have descended to our time, is *Ferceirtne*. He sung, in the following poem, of *Ollamh Fodhla*, the monarch and lawgiver of the Irish, whom he describes as valiant in battle; as having founded the *múir n' ollamh*, or college of the learned; and instituted the *Feis* of Tarah; and that he ruled in peace and glory, for forty years, as sole monarch of Ireland. This poem also gives an account of six succeeding rulers of his race, and explains the origin of the names of the great territorial divisions of Ireland. It is highly prized by Irish antiquaries.

Օլլահ քօւտք քօւտք շալ—ծօ յօ մեւտեւար միւր յ'օլլահ—
 Շալ յիւտք յաւտեւար շօ մեւտեւար—լար ի յ-քօւտք շար
 Շեւտեւար—

Շէտիրաճեհ Եկածհան Եկածի Երոն—Եօ ՚ն և Հրմբւշի Բօր
Երոն—

Շօռածի աւածի Բր Դօրե Բօն—ՃճԻԴԱՇ ԱԼ. Հոմոմնշիճի
ՃճԻԴԱ ԲԵ իւ իւրո շօ յ-ՃԱԼ—Բօր Երոն Օ ՕԼԱՄԻՀԱՆ—
Շէտիրաճեհ Ար Ե՛ԱԾ ԿԵՇ Եր ԵրԱ—ո շիւծԵԻՅԱԾԻ յԵճԵ
ԵԿՏՈՐԻԱ ՀՈՆ—

ԲիհոմճԵՇԱ ԴԼԱՆՈԼ շօ իճԵ—ԱՅԱՐ ՃՅԷԾԵ ՕԼՅԻՇԵՅԻ—
ԲիճԵՀ ՕԼԼԻՈԼ Ար ՃՅՇԻ ԲՅՐ ՃՅԵ—ԱՅԱՐ Հո ԵԱԾԻԵ
ԼԱՇԵ ԵԵԲՈՆՅԻԱԼ—

ԵԱ Ի-ՕԼԱՄԻ Հրմբ ԳճԵ ՀԻԼ—մԵ ԲԵՅՅԻ ԲիճԵՀ Բօնոն-
ԲԵՇԵՀԻՅԻ—

ԱՀԻԼԵ ԳճԵ իւ իւծԻԾԻ և ծԻԲԵՅԻ—Ծր ԲԻՈԼ ՄԻԼԵԱԾԻ
ՆԱ իւր ԵԻԲԵՅԻ—

Մօր ԵԼԱՆՈՆ ԴԼԾԻԴԱԾԵ իճԻ յՅԼԵ—ԵԱԴԱԾԻ ԵԲԾԻԱ
ԵԻՃՕԵԻԴԱԾԵ—

ՉԻ և իօճԻ աւԼ ԲՅՐ ՅԻՅԵ—Ա ԲԵԱԾԻ ԵՈՆՆԵԱԾԻ ՕԼԱՄԻՀԱՆ
ԼճԻԴԱԾԻ ԼՅՈՆՅԵՅԻ ԼՅՐ և ԼՅՈՆ—ԻՅ ՕՐԵ ԵՕԻԵՅԻ և
ՆԾՈՆՈ իւծԻ—

Ճօ ԲԼԱԿԻ ԼԱԿԻՆԵՅԻ ԵԱ լոն ԼԻ—ԾԻԻ ԲՅ ԻՀՈՄՈՆԻՅԻ
ԼԱԿԻԵՆ—

ԵՕԵՀԱԾԻ ՄԱՄՅՈ իւ ճԵՅ Ի-ԵԲԵԻ—Ի Երոն մԵ ՄՅ
ԲԵԻԻԻ—

ՉԻ աւածի Հոն ՄԱՄԻՀԱՆ ԵԵՆԻՀԱՐ—Հոն ԱԼԱԾԻ Օ
ՕԼԱՄԻՀԱՆ.

These hitherto unpublished fragments, are considered as decisive evidence of the early cultivation of letters, and the poetic

art in Ireland. Aware, however, that many objections might be raised against this extreme antiquity, the various proofs commonly adduced in support of it by Irish writers, have been carefully examined, and the result was, the most firm conviction of its reality. The poems themselves are preserved in grave historical treatises, many centuries old. They are found preceded by the names, and some short notices, of the several *Fileas*, to whom they are attributed. Their language is obsolete, and their idioms antiquated. Both are evidently of the earliest ages—certainly very different from those of any composition of the last thousand years. According, therefore, to the strictest rules of historic evidence, their antiquity must be allowed. Indeed it would require more than even the scepticism of my old friend, Doctor Ledwich, to resist the proofs of their authenticity.

But the following extract from the *Book of Lecan*, will be found to refer even to an earlier period, and to contain, as it appears to me, something of the mythology of the *Dedanites*, who possessed this island before their invading conquerors, since known by the name of Milesians.

“ ԵԱՏԱՐԻ ԻԱԾ ՈՒՆ ԵՐԻ ԵԱՏ-ԵԱՆԱՆՈՒ ՕՈՒ ԱՈՒՄՈՒՅԻՏԻԵՐԻ
 ԵԱՏԻՏԱ ԵԵԵԱՆԱՆԵ, (ԵԱԾԻՈՒ) ԵՐԻ ՄԻՇ ԵՐԵՐԿ ՄԻՇ ԵԼԱՏԻՆ,
 ԵՐԻԱԼԼ, ԱՅԱՐ ԵՐԻԱՆ, ԱՅԱՐ ՇԵՏ—ԱՅԱՐ ԵՐԻԱՆ, ԱՅԱՐ ԼԱՏԱՐԻ
 ԱՅԱՐ ԼԱՏԱՐԻԵԱ ԵՐԻ ՄԻՇ ԵԱՐԵՆԵ.—ԵԱՏԱՐԻ ԻԱԾ ՈՒՆ ԵՐԻ
 ԵՐԻԱԾԻ ՕՈՒ ԱՈՒՄՈՒՅԻՏԻԵՐԻ ԵԱՏԻՏԱ ԵՇ ԵԱՆԱՆԵ—ԵԼԱՐ ԱՅԱՐ
 ԵՐԻՇՏ ԱՅԱՐ ՄՈՅԵ Ա ԵՐԻ ԵՐԻԱՏԻ.—ԵՐԻ ԱՅԱՐ ՄՈՇՄԱՐԻՇ ԱՅԱՐ
 ԵՇԼԱՐ Ա ԵՐԻ ՈՒՇԻԵ.—ԵԱԾԻ ԱՅԱՐ ԵՇԵԱՐԻ ԱՅԱՐ ԵՇԻՇԵ Ա ԵՐԻ
 ԵՇՇԵԱՐԻ, (ԵԱԾԻՈՒ) ԵԱՏԻ ԱՅԱՐ ԼՈՐԻ ԱՅԱՐ ԼԻՆԱԾԻ Ա ԵՐԻ
 ՄՈՆԱՐԻԵ.—ԵԱՏԻ ԱՅԱՐ ՄՈՐԵ ԱՅԱՐ ՄԱԾԻԱՐԵՇ Ա ԵՐԻ ԵՐԵԱԾԻ.
 —ԵԱԼԵՇ ԱՅԱՐ ԵՐԵՆ ԱՅԱՐ ԵՐԵՐԿ Ա ԵՐԻ ՅԼԼԱԻ.—ԱՏԻԱՇ ԱՅԱՐ

չճեժի հշար րիժիւ և էրի չճիրկ.—Չիւս հշար տճիշի հշար
 Շարիչիւ և էրի շոյն.—Շոլ հշար Խոն հշար շէտիոն և
 էրի շրաւիւ.—Չիւ հշար չիւն հշար չիւ և էրի տիրէտ.—
 Խաւիժի հշար օրճն հշար տօշիւճի և էրի ռ-աւիւ. Կիժի հշար
 րճիւս հշար րիւն և էրի ռաւիւ.—Շաւ հշար րէտ հշար
 րճիւնիւ և էրի շաւիւ.—Միւ հշար տիւ հշար յօշիւն և
 էրի ռաւիւ.—Չիւ հշար ռիւնիւս հշար Խաւիւ և
 էրի Խաւիւ. Շաւ հշար ճիւնի հշար յօշիւն և էրի
 ռ-աւիւ.—Փշար րիւ և յիւ Խաւ ռաւիւ.—Շաւիւ.—Շաւիւս
 րիւնիւս.—*—*Book of Lecan, p. 11, col. 1.*

As European discoveries extended in the East, several ancient monuments have come to light, which corroborate many parts of our early history. Even so near us as Sicily, a Phœnician Inscription has lately been found, which is said to record a great famine in Canaan, and the expatriation of a numerous body of the people, who established themselves in the dominion of an Atlantic prince, about 2000 years before the Christian

* These were the three Dedanites, (or divinities of Danann,) from whom the Tuatha De Danann take their name, viz: the three sons of Brass, the son of Elathain, Triall, and Brian, and Cet—and Brian and Juchar and Jucharba were the three sons of Tuirend.—Rape, Theft, and Robbery, were their three concubines.—Knowledge, Inquisitive Research, and Science, their three instructors.—Blackness, Obscurity, and Darkness, their three Cup-bearers.—Satiety, Sufficiency, and Impletion, their three Apportioners.—Vision, Eye or Perception, and Sight, their three Spies.—Strength, Robustness, and Vigor, their three Servants.—Storm, Wind, and Breeze, their three Horses.—Indagation, Pursuit, and Active Swiftmess, their three Hounds.—Music, Melody, and Harmony of Strings, their three Harpers.—Purity, Cleanness, and Neatness, their three Wells.—Wish, Selection, and Choice, their three Delights.—Peace, Pleasure, and Mirth, their three Nurses.—Equality, Identity, and Similarity, their three Cups.—Eminence, Fair-hill, and Rising-ground, their three places of Convention.—Riches, Treasure, and Possession, their three Hills.—Fairness, Beauty, and Extreme Mildness, their three Mounts. (Dunes,) &c.

era. It is probable that this inscription, when decyphered, may be found to correspond with the Irish accounts of some of our early invaders.

**¹ DALLAN FORGAILL'S ODE TO AODH, SON
OF DUACH.—A. D. 580.**

This, and the two poems which immediately follow it in the text, are compositions of the *sixth* and *seventh* centuries of Christianity. *Dallan* the author of the present ode, died, according to *Tigernach*, in A. D. 597. Colgan informs us, that he “flourished in 580, and that he was better acquainted with the antiquities of his native country than any other writer of his time. He wrote *in the antiquated language* some works, which, in these latter ages, cannot be easily understood even by the best informed in Irish. Hence, it is, that the antiquaries of later times have illustrated them with copious glossaries, and have been accustomed to expound them *in the antiquarian schools*, as precious monuments of the ancient idiom and antiquities of Ireland. *Dallan's* principal poem is in honor of *S. Columba*, and was written before that Saint had departed from the Synod of *Dromceat* in Ulster, in 596. It is entitled *Amhra Columchille*. I have a copy of it, well written, but intelligible to very few.”—Thus for Colgan.—Many of *Dallan's* works, known to have been extant in the days of that learned writer, (1647,) are now supposed to be lost. The *Amhra*, or poem in Eulogy of Colum-Celle, is, however, safe, and the poems in the text are preserved in a curious old tract, entitled “The Reformation of the Bards,” and were produced on the following occasion.—*Aodh*, Hugh, the son of *Duach* the black, king of *Orgial*, was possessed of a famous shield, called *Dubhgiolla*, which was the pride of his kingdom, and the envy of his neighbours, and seems to have been gifted with as many virtues as

that of the renowned Grecian hero. This shield was long coveted by *Aodh Fion*, or the fair, Prince of *Breifne*, and after many solicitations and promises, he prevailed on our bard, *Dallan*, to go to Orgial, and endeavour to obtain it for him; for so great was the influence of the bards, at that time, that few durst venture to refuse any request of theirs, however unreasonable. *Dallan*, having undertaken the task, went, attended by a retinue of fifty bards, to the *Dun*, or mansion of the son of *Duach*, where he delivered the two odes in our text. He failed, however, in his design. "Your poem is good," replied *Aodh*, "and I will reward thee with gold and silver and precious gems: stately steeds and cattle will I likewise give, but not the shield, that thou canst not have." After this determined refusal, *Dallan* departed, threatening to inflict the dreaded vengeance. "I will," says he, "*satirize* the king, and make his name odious, throughout the wide extended regions of *Alba* and Ireland.* Of the bard's poetic powers, to carry this threat into execution, the specimens which have descended to

* Bardic insolence at this period, knew no bounds. *O'Donnellus*, in his life of *Columba*, mentions, that on one occasion, they threatened, in a body, to *Satirize* that Saint, for not giving them presents at a time when he had nothing to bestow.—*See Smith's excellent History of Columba*, p. 93.—Our general History informs us, that the poetic tribe was, soon after this period, "reformed," yet, much of the old leaven remained. To the present day, the rural Irish dread nothing so much as the satirical severity of their bards. Many a man, who would kindle into rage at the sight of an armed foe, will be found to tremble at the thought of offending a rymer. One of the latter I have seen: his name was *Brenan*, and though he might not be called "a fellow of infinite jest, of most excellent fancy," yet he was a ready versifier in his native tongue, and had wit enough to keep two large districts in the West of Ireland, for many years amused by his rural songs and in dread of his broad local satire. He bore some faint resemblance to the ancient bards. He knew no settled residence. Whatever house he chose to stop at, and he seldom selected the poorest, became his home during the time of his stay. Generally welcomed with pretended, though often with real sincerity; the best bed, and place at table were always at his service. Thus he lived to a good old age, feared for his satirical powers, but respected for his virtues. He has left behind some songs and sarcastic verses, but none of them above mediocrity.

us, leave very little room to doubt. A stanza of his, on the death of Columkill, A. D. 594, is quoted by the Four Masters.

Ի լեշիւղ լեշիւ չն լեյ,
 Ի ծծիւն լուրիւ մե լուրիւ,
 Ի ճիւղիւն մե լուր չն լեյ,
 Կոնք լեյ ճիւղ ճիւղիւն լուր.

The Leech's drug that's sanative no more ;
 The bone that's marrowless—whose strength is o'er;
 The harp that thrills not to one answering breast :
 Such are we since HE fell—our noblest !—best !—

Adamnan in his valuable life of Columba, apud Messingham, Parisiis, 1624, relates, of the poet *Cronan*, A. D. 560, that he *sung verses according to the manner of his art*, “*ex more suæ artis carmina modulabiliter cantabat.*” Doctor O’Conor remarks that “Irish poems of the seventh century, yet extant, afford internal evidence that their construction is founded on the traditional Rhythmical Songs of the Pagan Bards. Their metre and their jingle are national. They follow a long established practice, well known to the bards of former times. Well might this indefatigable and truly learned antiquarian ask, “What northern nation of Europe can compare with these in point of antiquity?”—*Ep. Nunc. p. 20.*

DALLAN'S ODE TO DUBHGHIOLLA, THE SHIELD OF AODH.

From this ode it appears that the Irish gave names to their warlike weapons. In the fine old historical romance—“*The death of the children of Usnach*,” Conor, king of Ulster, thus

describes his arms. — “ The ocean, the victorious, the cast, and the blue green blade ;” that is, my shield and my two javelins, and my broad sword—*See the Transactions of the Gaelic Society, Dublin, 1808, p. 95,* for that ancient piece, as translated by the late ingenious Theophilus O’Flanagan.—The ancient Britons took a particular pride in adorning their swords. The Goths as well as the Saraceus gave them names. Clemens Alexandrinus says, that the ancient Scythians even went so far as to worship a sword. Their country was called by the Irish *Ḵεἰτἰά Ḵεἰτἰḥ-ḴḴḴḴ*, Scythia of polished shields.

¹ SEANCHAN’S LAMENT OVER DALLAN,
A. D. 597.

Seanchan Torpest, a Conaught poet, succeeded Dallan as chief of the bards ; and sung this funeral hymn over the mortal remains of his celebrated predecessor. He survived him many years, and chiefly flourished in the reign of *Guaire* the Munificent, king of Conaught, in the middle of the seventh century. These verses have been selected, as they present a fine specimen of the poetic powers of the bard. The third and fourth stanzas in particular, have been much admired. An historical poem by Seanchan is preserved in the Book of Lecan, fo. 17.

¹ KINCORA, OR MAC LIAG’S LAMENT,
A. D. 1015.

Kincora, the palace of our patriot monarch, Brian Borù, is here described, in its deserted state, after the fall of its distinguished owner, at the famous battle of Clontarf, in 1014. It was situate on the banks of the Shannon, near Killaloo in the

present county of Clare. Mr. Dutton, in his statistical survey of that county mentions, that “all traces of this palace are almost obliterated by planting, levelling and other improvements ; and thus *one of the most interesting antiquities of Ireland* has been spoiled by modern taste.”—Former writers abound with descriptions of the ancient splendour of Kincora.

Mac Liag, the author of the present pathetic poem, was doctor, or professor, *Ṙṡṡ Ṗṡṡṡṡṡ*, of Ireland, in Brian's time. He also became secretary, or private scribe to that prince, and afterwards compiled his life.—*See Mac Curtin*, 214, 217.—*O'Halloran*, I. 148.—*Nicholson's Irish Historical Library*,—and *O'Conor's Rerum Hib. Scriptores*, Vol. I. *Elenchus*, II. 7.—He did not long survive his royal master, having died, according to the annals of the Four Masters, in the year 1015. He was author of many valuable works in prose and verse, some of which have descended to our times. The principal of these are, his life of Brian; an historical treatise, intituled, *Ṗṡṡṡṡṡ Ṗṡṡṡṡ Ṗṡṡṡṡ Ṗṡṡṡṡṡ Ṗṡṡṡṡṡ Ṗṡṡṡṡṡ Ṗṡṡṡṡṡ* *Chṡṡṡṡṡṡṡ Ṗṡṡṡṡ Ṗṡṡṡṡṡṡ*—A book of chronology and annals on the wars and battles of Ireland; and several poems, all of which possess considerable merit. The *Leabhar Oiris* principally records the warlike exploits of Brian Borù, terminating with the battle of Clontarf, of which it gives the best and most circumstantial account. From this work of Mac Liag, Mr. O'Halloran principally drew his description of that battle, which is therefore, perhaps, one of the best finished parts of his history. For the sake of the Irish reader, I am induced to transcribe from this unpublished original, a few extracts, which appear to me to contain some highly interesting passages. Their substance will be found in the history alluded to.

The treacherous *Malachie* of Meath, having been requested by the estates of that province, to describe the battle of Clontarf, at which he stood, an inactive spectator! thus proceeds. —

“ Պի h-սրարձ լոն ծ իոոլոն, ոս ծ'կոտիւր, Կի լէ, Պ Կետ

muná d-tiuepádh áimzil Dé do ninnh dá inrim : Oiri do chuáimáir-ne, ári re, ázur do chuáimáir zopit tpebthá ázur eládh edráinn ázur iád, ázur áh zháoth Eiríádh tháirirízh díobh chuzáinn. Ázur ní fáide no fedh ledh uáire, do bháimáir ánn rin, áh tán nádh d-tiubhíádh nech do'n dá chách áithne ári á chéile, ze zo mádh é átháir, no á deirbhíátháir, bá comhphozur dho, muná d-tuzádh áithne ári á zhuth, no á phir do bheith áize moimhe rin áh t-mádh ánn á m-bíádh re, ázur rin ári ná línádh, idir ázhádh árim ázur cenn, ázur folc, ázur édádh, do bhráénáibh ná folc for-dheirze táinn dhíobh chuzáinn, ázur zo mádh conznámh dob'áil linn do dhenámh, ní phédpáimáir. Oiri do cenziádh ári n-árim ór ári z-cennáibh, do ná folcá fádh rínn-bhuídh do ráinn chuzáinn, íári ná d-tepádh d' árimáibh áh cáthá ; zur bho ledh monáir dháinn bheádh áz réidíúzhádh ári n-árim, ázur ári z-eráinn-zhoile ó chéile : ázur ir bez ári ári mhó d' inznámh do'n mhuínir do bhí ir áh chách fúlánz á fáirinn zán dol ári folámm. Ázur do bhádháir áz eir áh chách, ó thráth eirzhe do'n lo, zo híáir nóim, ázur zo ruiz áh mhuir á lonz á áthá, íári d-techt do'n lán mháirá fúthá."—*Leabhar Oiris, MS.*

The death of Earl *Sitric* the Dane,* and of *Morrogh*, Brian's princely son, are thus recorded.—

* The *Norse*, or *Danish* songs, descriptive of the sanguinary battle of *Clontarf*, which was long after famous throughout Europe, were published in Den-

chief himself, and of the Danish commander *Brodar*, who fell by his hands, are related in terms of peculiar interest. —

“ Ծժ՝ շոնարիւ Լկւնն, շլլկ Եհրւն, Քլշի Երմոն, ոճ
 ԵճԻճ Կրի ո-Դւլ տրի ոճ շէիւ, Կշւր շճն Կիշիւ Կշ ԵԵԻճԿ
 Դիւի Կրի Եիւ, Կ Դւիւիւր Ե Երւն Դւլ Կրի Եճ : Գրի յճիւ, Կ
 Կր Երւն ; ծրի ու Եժ յճիւ Կր Կն շ-Եճի յօ, Կշւր
 յուշիւ-րի Կշւր Կն շուի Եիւ Դօ՛ն շիւլ-Կրիւի, Կշւր
 Երիւի ոճ Կ-Եիւ Եիւ, Կշւր յուր մօ շիւմոն-րճ Դօ Դիւ
 Կշւր Դօ ՔիւԴիւ Կրի մ՛Կն, Կշւր մօ շուր Դօ
 Ղրիւ-մճիւ, Կշւր մօ Եիւճիւ Դօ Դիւճիւ, մճ
 Եհրւն, Երիւ շենն Դճ յիւի Դճ Դօ շիւիւր Դօ
 Ղրիւ-մճիւ, յԵ Եուր մօ շուր, Կշւր յուշիւ-րի յուիւ
 շօ Եուր Եուլ Կ Կն, Կշւր Եճիւ Կրի շենն մօ
 շուր-րի Կ մճիւ, Կշւր շիւմոն Ե շօ Դիւ-Եիւ
 Դիւն, Կշւր շիւմոն յու շօ յիւմիւ Ե, Կշւր
 շիւիւ Մճ-միւ, մճ Եիւիւ, Եիւիւ, Եիւիւ
 ՔիւԴիւ, Կշւր միւր Ղրիւ-մճիւ Կրի մօ շենն շօ
 ուշիւ յու.

Դիւ շիւմոն, Կր Կն շլլկ ; Եիւ Կն յուր Դիւ
 Կ ? Կր Երւն ; Դիւ շիւ, Եիւճիւ, Կր Կն շլլկ.
 Շիւ ոճ յիւիւ Կն-րն, Կր Երւն ; Կշւր Կրի Եիւ
 Դօ՛ն Քիւլ Դօ Եիւ Կն, Դօ շիւ Կ շիւիւմիւ Կն
 Կշւր Դօ Եիւ Կն Եիւ Եիւ Եիւ Եիւ Եիւ Եիւ Եիւ
 Կշւր ու Կն Եիւ Եիւ Եիւ Եիւ Եիւ Եիւ Եիւ Եիւ
 Կ շուր. Եիւիւ յն Կ շիւմիւ Կն Կշւր շիւիւ Կ
 Եիւ, Կշւր շիւ Եիւ Դօ, շիւ Եիւ Կ շուր Եիւ Դօ
 Եիւ Դօ ոճ շիւմ, Կշւր Կ շուր Դօ ոճ շիւիւ, Դիւ

տակծի Եիրօճարի և Յ-սենն Եիրսն, շար ծիւն՝ է; տշ
Երսն Եսլլե Եսլ Էշար մարԵիար ևն ծարձ քեր, ծօ Եի և
Եի-բօշարի Եիրօճարի, Էշար Եսլմծի և Էսենն ծօ Եիրօճար
բէմ ևր ևն սար, Էշար քար քեմ Եար ևն իմ.

“Մօր ևն իշէլ ին ծօ իմնեակծի ևն ին. Երսն մաւ
Շոնէւծ, միւ Եօրէն ծօ միարԵիակծի.”—*Idem.*

Such is the interesting narrative, by which our neglected native historian has perpetuated the particulars of that memorable engagement. With respect to the style and language in which it is delivered, I hesitate not to say, and the proof is before the reader, that no nation in Europe can produce so old, and at the same time, so pure and perfect a specimen of its vernacular dialect, as that now submitted to his perusal from a mouldering Irish manuscript. Our bard's poetic productions are distinguished for a peculiar ease and elegance of versification, and are pathetic to a high degree. Some of them are contained in the *Leabhar Oiris*; and, with that work deserve publication, as well for the national subjects which they celebrate, as for the talents which they display. The address to *Kincora* is preserved in a volume of Irish poetry, transcribed by *Fergal O'Gara*, an Augustine Friar, in the low countries, about the year 1650, from the ancient manuscripts carried away by the banished Catholic clergy out of this kingdom. This volume was the property of the late John Mac Namara of Clare; and by his heirs was presented to his friend the writer hereof. It contains 169 poems, all composed between the years 423 and 1630, and is, perhaps, the most valuable collection of Irish poetry extant. A particular account of this inestimable volume will be found in Whitelaw and Walsh's *History of Dublin*, in the *Transactions of the Gaelic Society*, Dublin, 1808, and of the *Iberno-Celtic Society*, *Ib.* 1820. Its contents, if published, would prove most important to our history and literature.

² *Where are the golden hilted brands,
That gleamed in the gallant Dalcassian's hands.*

The Dalcassians, (Dalgais,) Brian's body guards, alone had the privilege of wearing their "gleaming brands," within the precincts of his palace. Their bravery became proverbial.

³⁻⁴ "Where is the son of Boru."

Here, and throughout the remainder of this poem, the poet laments the dispersion of the patriotic nobles of Brian's court, after the death of their heroic leader. Amongst those who fell at Clontarf were, the brave *Morrogh*, (called "the Swimmer of Rivers,") who seems to have inherited all his father's virtues; *Conuing*, his cousin; and the *great Steward of Alba*, (Scotland) who is particularly mentioned as a payer of tribute to Brian; a fact, which it would have been well, that Mr. Pinkerton had been acquainted with. Of those who survived that battle, the principal was *Cian*, the son of *Molloy*, leader of the *Eugenians* of Cashell, and son-in-law of the monarch; but he was soon after slain in the battle of *Magh-Guillidhe*. This prince bore a high character for wisdom and bravery. "No one," says the historian, "seemed more worthy the crown of Munster, or Monarchy of Ireland, than *Cian*; and had fate so decreed it, in all appearance Ireland would not have felt these calamities which she has so long endured." According to *Erard Mac Coise*, Ἀνδ-Ἐρμῖνις κλῆν ζῳοῖνδ, chief chronicler of the Irish, who died, anno 1023, *Cian* was as gallant and generous a prince, as the house of Heber ever produced. "buidh móri an rícel riu," says *Mac Liag*, recording his death, "óiri ní málbh á n-Éirinn, iná áimriri féin, nech buidh féiri, emech ázuir uáirle, nó an Cíán-ríu." — *Leabhar Oiris*. — This was indeed a noble epitaph. *Cian* was chief of the sept of the O'Mahonies.

The martial music, or "Gathering Sound," by which the Irish troops are said to have formed into battalions, and marched to the plains of Clontarf, is still preserved, and may be heard in many of our sequestered glens and mountain fastnesses. It is generally known by the name of "Brian Borù's

march;" but though this title is evidently modern, the music itself, (of which I have been favoured with a copy from the borders of Cork and Kerry,) bears every mark of antiquity. It is one of those soul-stirring combinations of sound, which, according to our talented countryman, *Usher*, in his inimitable *Discourse on Taste*, "rouses to rage," iram suggerit, and "whose passionate power was perfectly understood and practised by the ancients." Many fine specimens of these old martial pieces of music are current in Ireland; but as their history almost entirely depends on tradition, it is of course liable to all the doubt and uncertainty which generally attend that mode of perpetuation. They yet remain to be collected.

———"the first of the bowls"—

2nd Stanza, p. 201.

This was esteemed a most distinguished honour. The old Irish treatise, entitled "*The Book of Rights*," states, that "at *Tarah*, the king of *Orgial* is to sit at the right hand of the king of *Tailtin*; and to have the *third cup* and place, after the mouarch."—*Leabhar na Cceart, MS.*—*See Books of Lecan and Ballimote.*

MAC GIOLLA CAOIMH MOURNFULLY REMEMBERS BRIAN AND HIS NOBLES.

By a mistake, arising from transposition, the name of *Mac Liag* remains inserted in the Irish and English headings of these stanzas, at pp. 202—3, in place of that of *Mac Giolla Caoimh*, his contemporary, by whom they were composed. The latter was one of the many minstrels who frequented the court of *Brian*; and he appears, from his writings, to have been a favourite with that prince, whose loss he here most pathetically mourns. This and another affecting elegy, by our author, on the desolate state of Rath-Rathlean, and other mansions of the

¹ “ *In a far foreign land, on a pilgrimage wending,
A bard of green Erin passed cheerless along ;*”

Pilgrimages from Ireland to the Holy Land were frequent long before the time of the Crusades. Colgan relates an instance, so early as the year 643, of a young Irish prince of Royal blood, who after returning from Palestine, led an austere eremitical life, for forty years, in the chain of mountains near Modena in Italy.—On these occasions the Irish generally passed through Spain, a country with which they claimed kindred from the earliest period, and always regarded as the land of their fathers. *Urard Mac Coise*, a distinguished bard, who died, according to *Tigernach* in 990, and who was, consequently, contemporary with *Mac Giolla Caoimh*, described Spain, in a stanza preserved by that annalist, as follows:—

Ṭṛṇ ṛṁḁṛṛḁḁ, ṛṁḁḁḁ, ṛḁḁḁḁ ṛṛḁḁḁ,

Ṭṛṇ ṛḁḁḁḁ ṁ-Ṙḁḁḁ,

Ṭṛṇ ṇ ḁḁḁḁ ḁḁḁḁḁ ṛṛṇ ḁḁḁ,

Ṭṛṇ ṛ ḁḁḁḁḁ ṛḁ ṛḁḁḁḁ.

A country delightful, fertile, abounding in riches, prosperous.—A country from which sprung the sons of *Milesius*.—A country illustrious, conquering with glory, and renowned for nature's choicest gifts.

These poems shew the estimation in which the bards were held by the princes of Ireland. The custom was similar in Scandanavia. “All the historical monuments of the North,” says *Mallet*, i. 323, “are full of the honours paid this order of

Murrough, and the other nobles of the posterity of *Eochy*, shall give you; as *Mac Giolla Caoimh* himself declared he well remembered, when he was at the North of *Greece*, going to the river *Jordan*, and from thence in search of the site of *Paradise*, in the poem wherein he commemorates *Brian* and *Cian*, and *Murrough*, as follows.”—*Leabhar Oiris*.

men, both by princes and people. They were rewarded for the poems they composed in honour of the kings and heroes with magnificent presents."—*See also O'Halloran*, I. 74. — The learned English Essayist, Doctor Drake, in his excellent publication, intituled "LITERARY HOURS," mentions the splendid rewards conferred on their bards by Athelstan and Canute, kings of England. — *Vol. III.*

MAC LIAG, IN EXILE, REMEMBERS BRIAN.

¹ "*In the isle of strangers black and rude.*"

These elegiac stanzas were written by *Mac Liag* when he retired to Inye Zall, or the Hebrides, after the death of his royal and munificent patron. They are given in the *Leabhar Oiris*, with the following explanation.—

"*Ázúy mór a dubháirt Máe lícee áz mochtáin do zo Cenn-corádh, íar z-cúairt ó Yhenáinn budh dhey, eia d'ár buidhe thú a Ollamh [], ar brian, do Dhomhnall, mac duibh dhá bhairienn, ar mac líce. An bh-fácair Cíán, nó Yádhbh, a bheán, ar brian, do chionairc ar Máe líce: An bh-fuáráir aen macedh uáthá, ar brian, inneorad duir, ar Máe líce. An mochtáin dámhíar ar Fáitchehe máthá Bláithlenn, do h-inneoradh do Chíán ázúy do Yháidhbh mo theachtá do'n bháile, do eirzedár a mácén um choimne a n-éirphecht, ázúy do h-mochíradh me ar mhuin dáime, ázúy an deichnemhuir ázúy dá fhíchid do bhuidhin, do bhí um' fhochar. do muzádh ánoonn 'ran Dun iad, ázúy tuzádh beir nuá do zách aen díbh, idir yhlábhíradh ázúy léime, ázúy bria; ázúy tuz Cíán a*

[illegible]

* “ And as *Mac Liag* said, on his arrival at *Kincora*, after having been on a visit with *Senan*, in the South.—Who is the person, oh ! bard, to whom you are most grateful ? said *Brian*. To *Donald Macduffe Davoren*, said *Mac Liag*. Have you seen *Cian* or *Sabia* ? said *Brian*. I have said *Mac Liag*. Have they given you presents ? said *Brian*. I shall tell you, said *Mac Liag*. On my arrival at the plain of *Rath Raithlen*, *Cian* and *Sabia* who had been informed of my coming to the town, both advanced to meet me, and I, and the fifty persons in my train, were borne on men’s shoulders. My people were brought to the castle, (*Dune*) and each of them was there presented with a suit of garments, a chain, shirt, and cloak ; and to me, *Cian* gave his own habiliments, horse and armour, with his tables (chess) and nine score kine. He moreover gave fifty steeds to my train, and a thousand (here I suspect my original to be incorrect,) ounces of gold, and fifty rings to my bards. What have you received from the son of *Dubh Davoren* ? said *Brian*. A girdle and a girdle clasp, said *Mac Liag*. It is strange, said *Brian*, that you should be more grateful to *Donald* than to *Cian*. Not so, said *Mac Liag*, for it was more difficult for *Donald* to prevail on himself to part with that girdle and clasp, than it was for *Cian* to make all the before-mentioned gifts.—As *Mac Liag* himself expressed, in his old age, in the isle of the Black Strangers, (the Hebrides,) after the death of *Brian* and *Moragh* and *Cian*, in the following poem.”—*Id.*

Before I bid adieu, perhaps for ever, to these venerable old bards, whose names and works have been so long buried in oblivion, I must entreat the reader's indulgence for introducing another ancient Celtic poem, by Aldfred, King of the Northumbrian Britons, written during his exile in Ireland, where he was known by the name of Flann Fion. This prince was illegitimate son of Oswy, king of Northumberland, on whose death he was violently persecuted by his brother, and to avoid his violence, he retired to Ireland, where according to Bede, in his *Life of Saint Cuthbert*, he devoted his time to study, "*lectioni operam dabat.*" This was about the year 685. The poem describes the various things which he observed in Ireland while there. See Lynch's *Cambr. Eversus*, p. 128; and O'Connor's *Rerum Hib.* vol. iv. p. 129, where the author strangely says, "*Ego minime assero genuinum esse Aldfridi fetus,*" for its authenticity was never before doubted. Compare it with the well known verses written in the same century by Donatus, bishop of Fesulæ, beginning "*Finibus occiduis describitur optima tellus.*" Aldfred's poem is preserved in ancient vellum MSS. The late Charles O'Connor had a copy "in a very obscure character." It is now, for the first time, printed.

𐌹𐌗𐌰 𐌸𐌺𐌰𐌳𐌰𐌲𐌰 𐌲𐌰 𐌴𐌰𐌶𐌰 𐌹𐌰𐌴𐌰 𐌹𐌰𐌴𐌰,
 𐌴𐌰 𐌸𐌰𐌴𐌰 𐌶𐌰 𐌴𐌰𐌲𐌰𐌴𐌰𐌲𐌰,
 𐌴𐌰𐌲𐌰 𐌴𐌰 𐌴𐌰𐌲𐌰 𐌴𐌰 𐌴𐌰𐌲𐌰,
 𐌴𐌰𐌲𐌰 𐌴𐌰𐌲𐌰 𐌴𐌰𐌲𐌰 𐌴𐌰𐌲𐌰𐌲𐌰.

𐌹𐌗𐌰 𐌸𐌺𐌰𐌳𐌰𐌲𐌰 𐌲𐌰 𐌲𐌰𐌲𐌰 𐌴𐌰𐌲𐌰𐌲𐌰,
 𐌲𐌰 𐌴𐌰𐌲𐌰 𐌴𐌰𐌲𐌰𐌲𐌰 𐌴𐌰𐌲𐌰𐌲𐌰,
 𐌴𐌰𐌲𐌰 𐌴𐌰𐌲𐌰 𐌴𐌰 𐌴𐌰𐌲𐌰𐌲𐌰,
 𐌴𐌰𐌲𐌰𐌲𐌰 𐌴𐌰𐌲𐌰 𐌴𐌰𐌲𐌰𐌲𐌰𐌲𐌰,

Ո՞ր ծիսն է՞ ի՞նչ արարածն է,
 Ո՞ր ծիսն է՞ մե՞ծ արարածն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ արարածն է՞ ծնունդն է.

Ո՞ր ծիսն է՞ մե՞ծ արարածն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է.

Ո՞ր ծիսն է՞ մե՞ծ արարածն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է.

Ո՞ր ծիսն է՞ մե՞ծ արարածն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է.

Ո՞ր ծիսն է՞ մե՞ծ արարածն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է,
 Ո՞ր ծիսն է՞ մարմնն է՞ ծնունդն է.

Դո ծեւէ և ցրտի Ծոռէտ ժօր,
 Չոճ Լճիւտճ օ լճո միօր,
 Դէլե Բրտի Բառքիւճ իր ԵԼճի,
 Չ ց-ցրտի Շիրակիւճո ոճ օսրւճի.

Դո ծեւէ 1 ցրտի Ծոռիլլ շար,
 Ըրւիշի ցրօծիճ շոնշիւար,
 Դր ցճրցճ ցօ օճօմիւ Եճոո,
 Դե ծ' Լոոոճ Կրճ Երեւոո.

Դո ծեւէ և ցօց ՍԼճի,
 Երիշիւր Բառ Կոմբրտի Բոռճի,
 ԵրտիԵրիւճի Եճօից Եճճր,
 Ըճի ցրտի օճօմիւ օԼԿոմոնւր.

Դո ծեւէ և ց-ցրտի Բուլեւի,
 Լ, Կուր Կիլլե [] րեւի,
 ԵրեւիւԿոմիւ Կրճ օւո Ե Կրօր,
 Դիւո րլիշ մոմիւ Եճրւր.

Դո ծեւէ օ Լճիւճո Լիշից,
 Օ Կիւլիւճի ցօ րԼճի մոմից,
 Բաւո մօ լլե ծրիւիւր րճտ,
 ԶԼԼճիւ ցրւիւճի օԿոմիւշիւճի.

Դո ծեօճտ ծ Գրօմոն Եօջե,
 Չէ տրի Գրօմոն Օրրճիշե,
 Միօլկ Եմբեճի Եճլլ Եօր Դմճիշ,
 Դճոմճ Դիօրճ Դիճիճիճլլճիշ.

Դո ծեօճտ Գրօմոն Եօր Միճի,
 Դճոմ Դճիլ Դճոմ,
 Չճիճի Գմիկ Չճիլ Դճիլ,
 Դիճիճի Դիլ Դիճիճի.

Դո ծեօճտ ճ Գրօմոն ճ Գրօմոն,
 Դճիլ Գմ Դճիլ Դճիլ,
 Չճի ճճի Չճի Դճիլ ճճի ճճի,
 Դիլ Դճիլ ճճի ճճի Դճիլ.—Դո ծեօճտ.

¹ CARROL O'DALY AND ECHO.

This playful and elegant little poem, which displays so much of the “curiosa felicitas” of Horace, and vies in grace and delicacy of expression with any of the lighter pieces of that poet, is generally attributed to *Carrol O'Daly* of *Corcamroe* in Thomond, who died about the end of the fourteenth century.*

* Some sweet pieces of poetry, composed by *Carrol O'Daly*, may be met with in Clare; but care must be taken to discriminate between them, and the more numerous productions of a later bard of the same name and district, who lived

It is, consequently, one of the earliest instances of verses, ending with an echo, in any of the Modern European languages. In Spain they were used by *Juan de la Encina* in 1535.—See *Dillon on Spanish poetry*, 115, and *Vossius de Arte Poetica*.—Some of the classic poets, but particularly *Lucretius* and *Ovid*, have given beautiful descriptions of this ærial nymph. The Irish bard, in the conclusion of his poem, seems to have imitated the “*Dictoque vale, vale inquit et Echo*,” of the latter; or rather, perhaps, the final farewell to the “babbling gossip.”—“*Si retulisti Echo mihi vera, valet—valet.*”

Echo is the parent of rhyme, and rhyme was known from an early period in Ireland. It was employed in a manner peculiar to our bards. “The rhythm in the middle of the line corresponding and harmonizing with the last syllable in the end.”—*O’Conor*.—In succeeding times, the class of poetry, called *Ἀλβηρικόν* was introduced, which having in many respects, deviated from the strict rules of ancient verse, the alternate lines were made to rhyme at the end, particularly in the octave stanza. Although there are several examples of this latter species of verse to be found in the present volumes, the sub-joined lively pastoral song,* is further submitted, as a pleasing specimen deserving of preservation.

in the seventeenth century.—The family of *O’Daly* has, in former times, been eminently conspicuous in Irish literature, and has furnished more bards and chroniclers of note, than any other tribe in the kingdom, not even excepting those in whose families the profession of literature was hereditary. Not fewer than thirty individuals of the name have been distinguished as writers, from the days of *Cuchonocht O’Daly* who died, according to the Four Masters, in 1139, and some of whose poems are still extant, to those of *Carroll oge O’Daly*, alluded to in the first part of this note, who lived about the year 1680. In the writer’s manuscript collection, there are poems by sixteen bards of the name of *O’Daly*.

* *Μάκιδιμ ζηεέλ τ-γάμηνά χοιγ άμηνά άν ἦζηε,
 Θεάμεάγ άν χήνιφχιονν δημέμπρεάχ, διονν,*

DOCTOR KEATING TO HIS LETTER.

Our Irish Herodotus, was both a poet and an historian. Indeed the flowery style of his “*Yoruy Yedra Aui Eiuu*,” or “History of Ireland,” shews that he must have paid early and sedulous court to the Muses; and, that he was rewarded for his attentions, appears from the pleasing poems which he has left behind. Although as an historian and antiquary, Doctor Keating has acquired much celebrity for profound knowledge of the antiquities of his country, “*vir multiplicis lectionis in patriis antiquitatibus*,” yet as a poet, he is, comparatively, but

Եւ Բիւնն Եւ Բեւլ-շիւիւ իօնձ րկոյձն րկւնի րիշիւ,

Եւ շիւլ Եւ շիւսն իօնձ Եւրք Եւ Ե-Եոնն :—

Չ Եւննն Եւլ, ԵւլԵ, — Եւ Եւրիւն Եւլ, Եւլնն,

Չ ՉԵւնն Եւ Եւն Եւլ ԵւլԵւնն Եւ Եւն ;—

Չ Եւ-Եւ Չ Եւնն, Եւ շիւլ Եւ Եւ-Եւնն,

Եւն Եւ-ԵւրԵւնն Եւ Եւն Եւ Եւլ Եւ-Եւ Եւն.

Չ Եւ Եւր Եւնն Եւ ԵւլԵւնն Եւլն Եւլն Եւլն

Եւ Եւլն Եւլն Եւն Եւ Եւլն-Եւլն ;

ԵւլԵւ-Եւ Եւ ԵւլԵւնն Եւլն, շիւլ, շիւլն,

Եւ շիւլԵւնն Եւ Եւ Եւ, Եւլ Եւլն Եւ Եւ

Եւլն :—

Եւնն Եւլն Եւ շիւլ-շիւլն Եւ Եւլն Եւ Եւ Եւլն,

Եւ Եւլն Եւ շիւլն, շիւլ Եւլն Եւ Եւլն ;—

Եւլն իօննԵւլն Եւլն Եւ Եւլն Եւ Եւ Եւլն,

Եւ Եւլն Եւ ԵւլնԵւլն, Եւլն Եւլն.

little known. In any future edition, therefore, of his *History*, (and no book on Irish lore stands more in need of a judicious editor. *) it might prove a pleasing part of the task, to do justice to the author's poetical talents, by collecting and publishing his poems. They may be easily procured, and will be found to contain many fine descriptive passages, in the purest dialect of our language. The following sweet little ode, descriptive of the musical performance of *Thadeus O'Coffy*, a celebrated harper, pleads for admission here.

CÍÁ ÁN YÁÓÍ le reinnchúirí án chruic ?
 le mochtáirí neimh zó nuádh loit.
 Tríé zhoireádh zuch-bhínn á eeláir,
 Máirí rruich-bhínn rhuogháirí orzán ?

Mucá muizi zhiál á n-zláir,
 luich luimneádh á mhóirí meáiribhíreáir,
 Zán éiríuz mairí ir lóir linn,
 Zán céól reir-bhínn 'z á rheinneádh.

Yíozáídh príeámh-zhlán, poritádh,
 Dáirí leát iré zldhbhoitádh,
 Yíó zlénzur leárádh ó'n linn,
 Dáolzáir nó Zíreárádh zuch-bhínn.

* It is an irreparable loss to Irish history, that Doctor Keating did not continue his work after the Anglo invasion. Of all men, he was best qualified to give a true *domestic picture* of this country, from a knowledge of its civil affairs, manners, customs, poetry, music architecture, &c. seldom equalled and never surpassed ; besides, his intimate acquaintance with many ancient MSS. extant in his time, but since dispersed or destroyed. The English edition by which his history, so far as it extends, is known to the world, is a burlesque on translation. In innumerable passages, it is as much a version of Geoffrey of Monmouth, as of Geoffrey Keating.

Մանանան տար միծի տրե,
 Գթ Շրաբտե ան քրտարե,
 Գթ մարծիւ մաւ ան ծաշծիւ,
 Դէտ ճոծիւ նա հ-եւկծիւ.

Շաւ ան քաւի ծա'ր ճիւղեւր ան,
 Ը Շաւաւի ճաւիւ Ը ճաւան,
 Գթ ծ'քթի ծ'ն ան-րիւ և լիւի,
 Ը անրաշի ճթիւ նա քրտե.

Շաւի ծ' ճոծիւ, քրտ ճոթիւ,
 Երանան, երաշտիւ նա մ-եւրոթ,
 Աւիւնիւ լիւ քրտիւ յո քո'ն,
 Երտիւ ան ճիւլ 'ր և ճոշիւ.

Ը ճիւլի Շաւ լաճի և լիւրաւի ճե,
 Մար և լիւնեւր ար ճեճ ճո'նիճե,
 Դնոր լիւնիւր տրիւ, տրիւ,
 Ը քի-րիւ ճաւ-ճեւ ճո'նիւ.

Ը միծի, ճո միւ, ճո 'միւրե,
 Շաւ անորաւ ճաւիւ,
 լիւ և ճաւիւ ճիւի ճիւ,
 Ը մ-եւրոթ լիւ լիւ.

Մո ճո'ն ճիւ ճիւ ճո ան լիւնիւ ճաւիւ, ճիւ !
 Լր լիւնիւ, լիւնիւ, ճաւ լիւնեւր ճո ճեւ
 ճիւ-ճիւ,

Յօ կնիմիկս, ցրտիւ-միէսի, բրտիւ-ժեւրտ բրկւ-ւնն
բօնն,

Յօ ընիւիւ ըլրժե, չնո միւլեւծի, չնո միււրնչիւծի
բօնե.

The powers of the ancient Irish musicians are but imperfectly known. The unwilling admission on this head, of the prejudiced *Cambrensis*, has been echoed by every essayist on Irish history; but the descriptions of our native writers, in their own language, have never been given. The following extract, translated from an old historical tale, entitled "*Kearnagh Ui Donnell*;" is the first of the numerous descriptions of the kind that has presented itself.—"The Kearnagh took a loud toned sweet stringed harp; the train below heard him among the rocks, even they who cast the soothing strains which lead the passions captive; which cause some to dissolve in tears, some to rise with joy, and others again to sink in sleep. But sweeter than all was the song of the Kearnach. The fell woundings, diseases, and persecutions of the world seemed to cease, while his sweet strain lasted. He took the harp, and it sent forth soft warbling sounds. Wounded men, and women in travail, and the wily serpent slept while he played.—Again he tuned the harp, and roused the note of war, wondrous and terrible. He struck the thick chords of bold and fiery notes;—then the slow and deepening tones of tragic grief, full of melancholy and gloom, intermingled with melodious strains."—*Ir. MS.*

ODE TO THE HILL OF HOWTH.

¹ "*How sweet from proud Ben-Edir's height,
To see the ocean roll in light.*"

The magnificent sea prospect from the summit of this well-known hill, has been often described by our native poets, in

Irish and English verse; but of all the attempts which I have seen, in either language, the present classic-like little ode, seems entitled to the preference. The ancient name, *Bin Edair*, is derived, according to the *Dinn Seanchas*, from *Edair* the wife of *Gand*, son of *Dala*, one of the *Firbolgian* rulers of Ireland. "She was," says this old treatise, "the first woman that died in this land of grief on the death of a husband, and having been interred at that place, it thence had the name *Beand* or *Bin Edair*, the hill or mount of *Edair*." Other derivations have been given, but the foregoing is, perhaps, the most ancient, and though never before published, seems the most probable. On the subject, the subjoined fragment of ancient Irish topography, translated from the *Book of Ballimote*, fo. 75, may be considered curious.*

* Τεόρια h-ικίμε δο χιυιρ Είμε,
Τεόρια μονζά άζυγ τεόρια μάολά δηι.

Ireland was thrice beneath the plow-share,
Thrice it was wood, and thrice it was bare.

The head of Ireland, *Armagh*—the arts of Ireland, at *Clonmacnoise*—the happiness of Ireland, *Kildare*—the learned of Ireland, at *Benchor*—the defence of Ireland, *Lusca*—the joy of Ireland, *Kells*—the eyes of Ireland, *Tamlaghta* and *Finglassacarn* at *Slyassal*—the wonder of Ireland, *Iniscatha*—the cemetery of Ireland, *Glandalough*—the house of Ease of Ireland, *Heania*—the laws of Ireland, *Cluanuama*—the litanies of Ireland, *Lismore*—the antiquity of Ireland, *Imly*—the difficult language of Ireland, *Corke*—the learning of Ireland, *Rosalkry*—the roof of Ireland, *Tirdaglassa*—the anchor of Ireland, *Cluanfert*—the roughness of Ireland, *Loghra*—the judgment of Ireland, *Slane*—the austerity of Ireland, *Favur*—the content of Ireland, *Ardbreakan*—the simplicity of Ireland, *Roscommon*—the welcome of Ireland, *Rapho* or *Drumleahan*—the alms of Ireland, *Dundaleahglas*—the stay of Ireland, *Mabily*—the martyrdom of Ireland, *Tulen*—the abuse of Ireland, *Kilruan*—the fat of Ireland, *Lendela*.—These epithets were given because each place was remarkable for the epithet which it bore.—The three hosts of Ireland, *Cluanirard*, *Glandalough* and *Lumy*—the three steeples of Ireland, *Ardmagh*, *Cluanmacnoise*, and *Kildare*—the three fairs of Ireland, the fair of *Taitlin*, the fair of *Cruaghan*, and the fair of *Colman*—the three old buildings of Ireland, *Dunsovary*, *Dunkarmna*, and *Cahirconry*—the

The promontory of Howth forms the northern extremity of the extensive and beautiful Bay of Dublin. It was anciently the residence of some of the Irish princes; but it has recently become distinguished as the landing place of our late most gracious Sovereign, who will be long remembered as the first British Monarch, whose visit to Irish shores was unattended by bloodshed and confiscation. His Majesty landed here on the 12th August, 1821. The writer happened to be present, and never can he forget the enthusiastic demonstrations of joy which burst from the Irish hearts, there assembled to receive him. The wide stretched Bay presented the splendid, though unusual, spectacle of a royal squadron sailing on its ample bosom, and heightening its richly variegated surrounding beauties. Recurrence to that memorable event, and to the enlivening scenes which the Bay afterwards presented,

three mountains of Ireland, *Sliavkua*, *Sliarmis*, and *Sliavkualan*—the three heights of Ireland, *Cruaghanogly*, *Cualan*, and *Beanborky*—the three loughs of Ireland, *Loghneahagh*, *Loghrie*, and *Logh-Erne*—the three streams of Ireland, the *Shannon*, the *Boyne*, and the *Ban*—the three plains of Ireland, *Ma-mie*, *Ma-linie*, and *Liffy*—the three caves of Ireland, *Uavconba*, *Uav-Slangie*, and the cave of *Ferna*—the things less coveted in Ireland, the Abbotship of *Bangor*, the Abbotship of *Landela*, and the Chieftainship of *Modorn*—the worst in Ireland, *Gragrie*, *Glasrie*, and *Bantrie*—the three safest things in Ireland, the Abbotship of *Lusga*, the Chieftainship of the three *Kualans*, and the old Government of *Ardmagh*—the three strands of Ireland, the strand of *Rossargid*, the strand of *Rostedie*, and the strand of *Travally*—the three fords of Ireland, *Athluan* or *Athlone*, *Athcliath* or *Dublin*, and *Athcully*—the three roads of Ireland, *Sly-assal*, *Sly-daly* and *Sly-midluaghra*—the three ways of Ireland, *Bealaghconglas*, or the way of *Clonglas*, *Bealaghluimnie*, or the way of *Limerick*, and *Bealagh-Athcliath*, or the way of *Dublin*—the three mounts of Ireland, *Drumfinin*, *Drumrobel*, and *Drumlehy*—the three *Cluans*, or pasturages of Ireland, *Cluanmacnoise*, *Cluanose*, and *Cluanirard*—the three mansion-houses of Ireland, *Taruh*, *Cruaghan* and *Cashil*—the three waterleaps of Ireland, *Easroe*, *Easdonany*, and *Easmagie*—the three wells of Ireland, the well of *Dasie*, the well of *Tipperary*, and the well of *Brigid*, in *Brilcassane*—the three impassable places in Ireland, *Brefny*, *Burren*, and *Bearra*—the three creeks of Ireland, *Amargie*, *Feil*, and *Tuagie*—the three most famous places of Ireland, *Leimcongulan*, *Dunkine*, and *Srubrún*.—*Book of Ballimote*.

during the Regatta, or marine festivities, patronised by our viceroy, the MARQUIS OF ANGLESEA, and his family, brings to recollection the following spirited Marine Ode, well known along many parts of the Irish coast, but particularly in the west, as the “Boatman’s Hymn.” The bard has, it is true, gone to the full extent of his poetic licence; but the stanzas and chorus are considered highly characteristic and descriptive.—

Ա իհարցե՛ք ինչպիսիք անհոգիք անհոգիք
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք.

Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,

Ա ինչպիսիք անհոգիք, ինչպիսիք անհոգիք

Ա ինչպիսիք անհոգիք, ինչպիսիք անհոգիք.

Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք,
 Եւրոպայի ծովափնից, ինչպիսիք անհոգիք.

Եւրոպայի ծովափնից, ինչպիսիք անհոգիք, &c.

Ա ինչպիսիք անհոգիք, ինչպիսիք անհոգիք,
 Ա ինչպիսիք անհոգիք, ինչպիսիք անհոգիք,
 Ա ինչպիսիք անհոգիք, ինչպիսիք անհոգիք,
 Ա ինչպիսիք անհոգիք, ինչպիսիք անհոգիք.

Եւրոպայի ծովափնից, ինչպիսիք անհոգիք, &c.

Ի բմին Եօմ, և ծախար Ծաօւեան, շար Երբաւն
 Ե շիւղի,

Մ շար Ե՛ն՝ Եր Են Յ-Եան Եօ Եր Եան Եան Ե՛ն Եմար
 ՅԵհ Ե՛ն,

ՂԵհ ԵնտԵ՛ն մ ԵԵհարԵան Եր և Եհ-ԵԵհ Ե ԵհԵն,
 ԵԵհ Են նաԵհ-Եհար Ե՛ր և ԵԵմԵհԵ Ե՛ն ԵարԵնն Մ
 Են Ե-ԵնԵմ.

Եար Ե՛ն.—Ե Եր, և Են, &c.

* * * * *

Ղ Եհար Են Ե-Են, ԵԵհար Եմմ-Ե ԵԵհ Են ԵրԵն,
 ՅԵհար Ե ԵԵմար, ԵԵ Ե և Ե-Եր Են ԵԵ,
 Եր Եհար-ԵԵմար ԵԵհԵհ Ե ԵԵԵր Են
 Ղ Մ Են Ե-ԵարԵն Ե ԵԵմԵհ ԵԵհ Ե Եր մ
 Ե՛ն.*

— — — — —² “ *Great Fionn of old.*”

Howth is much celebrated as one of the military stations of this famous chief, and his brave followers, the *Fian*, or ancient

* In this curious ode, the Irish reader will perceive the appropriate nature of the Եար Ե՛ն or *Chorus*; and the poetic descriptions of the “Sea reddening from bottom to top,” with the full-rigged bark “rising out of the gale,” will not pass unobserved. The rock, *Whillan*, lies on the west coast of Ireland, off Blacksod harbour, and is marked on some maps. Between the last stanza, and the others, there seems some want of connection; if the entire be not, as is likely, the fragment of a hymn, formerly entire, and sung in parts by the crews of several assembled boats. If this conjecture be correct, and I have reason to think it so, the last stanza may have belonged to the part of a different person from the first, who prayed to the Father of the Elements, ՂԵհար Են Ե-Են, to protect him and his bark, from being run down by the previously described vessel, which it would seem was rapidly bearing on them, in full sail.

“militia” of Ireland. The Book of Howth is quoted by the prejudiced chronicler, *Hanmer*, for a curious account of this chivalrous legion; and the narrative is respectfully recommended to the perusal of those honest Scotchmen, for many such there are, who still place faith in Macpherson’s assertion that these Irish warriors, and their bard *Oisín*, were true born natives of old *Caledonia*. One cannot, at the present day, look back at that monstrous fabrication, though of an age famous for literary forgery, without astonishment at the consummate boldness of the fabricator, the infatuation of his learned supporters, and the national credulity and ignorance of an entire people. In former days, the ancestors of our Scottish friends liberally supplied themselves with Irish saints and Irish music; but it was reserved for the last age to make a bold attempt on our heroes, their bards and poetry. The day of learning, however, was then too far advanced, and the appropriation which might have been effected, in the hour of literary darkness, was prevented at the moment of returning light. To none, more than to our excellent countryman, Doctor Drummond, is Ireland indebted, for vindicating her right to these ancient literary treasures. This will shortly appear, in his learned Dissertation on “The authenticity of the Poems attributed to Ossian,” addressed to the members of the Royal Irish Academy, and intended for publication in their Transactions. To that gentleman I am indebted for a translation of the following extract from a *Finian poem*, taken with several others, from the recital of a mountain shepherd, at Partry in the county of Mayo. These metrical fragments, to the number of several thousand verses, had been committed to memory by the reciter in his early youth, amidst his native hills, where they have been transmitted from sire to son, through countless generations. The poem is named the LAY of BIN BOLBIN, a hill in the county of Sligo. It opens with a fine description of rural scenery.—

Լ Ա Օ Ի Ծ Ի Ե Կ Ի Գ Ի Ե Կ Օ Լ Լ Ե Ի Գ Ի .

Օրհնութիւն յո շնորհ.

Ա Եհնոն Եօլեմ, Իր ճնհնհն և Ե-Ես !
 Ա Եհնոն Եսն շնհն և' Ի Ե Ե' Ի Ե' Ե' Ե' Ե' Ե' !
 Ան Են Ին և Են Շնհն Են,
 Ես Եսն Շնհն և Են Են և Են Են.

Եսն Եսն շնհն և Են Են Են,
 Շնհն Են շնհն և Են Շնհն,
 Են շնհն Են Եսն, Են շնհն Են,
 Ա Են շնհն Են շնհն Են,
 Են շնհն Են Եսն շնհն Են Են-Են,
 Ան շնհն Են Են Են և Են շնհն,
 Ես շնհն Են Են Են Են-Են.
 Ես Եսն Են Են Են Են-Են,
 Շնհն Են շնհն Են Են Են շնհն,
 Ան Են-Են Ես Ե' Են շնհն,
 Ան շնհն Են Են Են Են Են շնհն,
 Ա Են-Են Են Են Են Են-Են.
 Եսն Եսն Են Են Են Են
 Ես Են շնհն Են Են Են,
 Ան շնհն Են Են Են Են,
 Են շնհն Են Են Են Են,

Moim-eozá eáomhá, eomera,
 bioláir-focháin ázur zleóráin,
 Ázur ná h-inzheaná eáir eáol-phiomn.
 budh binn fúaim á n-óridhán,
 budh ádhbháir á bheith meánáimnách,
 Á bheith áz f'éucháin á'í áz éirteácht,
 le záir uáizneách an Fhíoláir,
 le eáirán ná n-dóbháin,
 Á'í le eomhírádh ná rionách,
 Án lon dubh áir mbheáir reáiche
 Ázur í áz ríom zó fíor-bhínn.—
 Deárbháin duit, á Phádráic,
 Zó m-budh é an áit áoibhinn,
 Bhíodhmáir-ne áir an z-eoc ro,
 Yeácht z-eáthá ná f'éinne,
 Á nocht ír teáir mo eháiríd
 Á'í nách trídáizh leáit mo ízéálá.

TRANSLATION BY DOCTOR DRUMMOND.

OISIN SONG.

Bin Bolbin thou art sad to day ;
 Thou that wast erst of aspect gay
 And lovely to be seen ;
 O son of Calfruin ! then 'twas sweet,
 To find a soft and mossy seat,
 On its lofty summit green.

Thou hill of battles, stained with gore,
How oft thy fortress strong around,
Where dwelt a hero bold of yore,
Rose music sweet of horn and hound ;
The bittern round thee boomed at night,
The grouse, loud-whirring in her flight,
Peopled thy heath, and every tree
Rang with the small birds' melody.

Yes, 'twas delight to hear the cry
Of hounds along thy valleys sweep ;
To hear the rock's wild son* reply
From every cliff and steep ;
To see the chiefs of the Fenian band,
To slip the greyhounds ready stand ;
And groups of maidens young and fair,
That plucked as they went the flow'rets rare ;
With berries of every form and hue,
Of crimson blush, or of glossy blue,
From bramble and bush ; or cresses young,
That by the crystal streamlet sprung :
And passing sweet was the voice of their song,
As the fair-haired damsels roved along.

Sweet too, by the source of the lonely stream,
To see aloof of the eagle sail ;
To hear her solitary scream,
Burst startling o'er the vale :
To hear the otter's whining note ;
Or, mid the hollow mountain rocks,
The barking of the wary fox ;
Or mellow song of the blackbird, float

* Mac-alla, Echo ; literally, the son of the rock.

From bower and grove, o'er wood and lawn,
To evening hour from early dawn.

With joy it thrilled my heart I vow,
To sit upon the mountain's brow,
And all the glorious landscape view ;
The seven brave Fenian bands around,
In war, in peace, still faithful found—
But now my friends are few :
Then merry and gay in the summer ray,
They frolicked and they shone ;
With autumn's blast away they past,
And I am left alone.
My fate with tears may dim your eye,
And wake your tender sympathy.

³ The circumstance alluded to in this stanza forms the subject of one of the finest wrought romantic tales in the Irish language.

⁴ “ *And forests crown thy cliff-girt steeps.*”

No “ forests,” at present, “ crown” the bold promontory of Howth ; but the ornamental plantations in the ancient demesne, and castle grounds, present a pleasing contrast to the rude majestic features of the surrounding scenery. In the wish expressed in the concluding stanza of our poem, every Irishman will most cordially join. Howth was one of the first acquisitions made by the Anglo-Norman knights in Ireland ; and it has continued nearly 700 years in one worthy family, through a succession of *thirty* Barons, to the present noble and respected proprietor. To his lordship's kindness I am indebted for one of the most ancient deeds of settlement of Irish lands, by the invaders. It was entered into by his great ancestor, prior to Prince John's confirmatory grant of *Houede* (Howth,) to *Almaric* the warlike, the second baron ; and is preserved, with several hundred other

curious documents, all anterior to the year 1500, in his lordship's archives. I here subjoin a translation from the original.*

ODE BY GERALD NUGENT ON LEAVING IRELAND.

This ode was composed in the reign of Queen Elizabeth, by the "Son of a Settler;" but he was one, who appears to have possessed the lofty port and bearing of a bard, whose proud soul spurned the enemies of his country. In him the native of the pale expanded into a native of the land. He adopted the language of the "mere Irish," and learned to think and feel like his oppressed fellow countrymen. Roused by their wrongs, he flung aside the harp, and bared his arm in their cause; but, alas! his efforts were ineffectual, and he was forced to become a voluntary exile from the ill-fated land of his birth. On this occasion, he composed these sweetly pathetic stanzas, so beautifully descriptive of the country. They

* Know all men, present and to come, that I, *Nicholas Saint Lawrence*, have given and granted and by this my present deed, have confirmed, to *Almaric Saint Lawrence*, my son, my whole land of *Houede*, with all its appurtenances, as I have ever held the same, *and all my conquest in Ireland*. To have and to hold in fee and inheritance, to him and his heirs, freely and peaceably, in churches, in mills, in lakes, in waters, in pastures, and meadows, in ways and paths, in woods and in all other things, which to me appertain, saving the service of John the Earl, Lord of Ireland.—In presence of J. Archbishop of Dublin—John de Courcy—Hugh Tyrrell—Robert Tyrrell, his son—William the Little—Geoffry de Constantyn—Adam de Hereford—Richard de Hereford—Geoffry de Nugent—Adam de Pheypoe—Richard Talbot—Robert de Nugent—Andrew de Courtyn—Robert de Excestria—Geoffry de Vincestria—William de Vincestria—Ralph Whitrell—Richard de Castello—Robert de Cornewalishe—cum multis aliis.—Most of these witnesses founded families in Ireland.

Without reference to the ancient documents in the possession of the Earl of Howth, no correct history of the English pale can be written. The importance of such a work is obvious.

may recall to the reader's recollection Smollet's Ode to the Leven water; and, perhaps, not suffer much even by a comparison. See, also, the affecting farewell of the unfortunate Mary Queen of Scots to the shores of France, commencing—

“ Oh ma patrie très chérie
Ou je passai ma jeunesse.”

¹ “ *What sorrow wrings my bleeding heart,
To flee from Inisfail!*”

According to the bard, *Keneth O'Hartigan*, Anno 950, *Inisfail*, one of the early names of this Island, was derived from the $\lambda\iota\kappa \ \pi\acute{\alpha}\iota\lambda$ or “*Stone of Destiny*,” brought from the East, and once so celebrated in Ireland and Scotland. See Keating, for the wonderful virtues of the *Lia fail*, which, for many ages was as much venerated in Ireland, as was Jacob's stone, in the temple at *Jerusalem*, by Christian and Moslem; or the famous black stone at *Mecca*, for centuries before the time of Mahomet. This Irish relic is, at present, to be seen in the coronation chair at Westminster Abbey, where it is shewn as Jacob's *pillow* or *pillar*; for the learned antiquaries of Westminster do not allow that it has any connection with Ireland. In this they may be right, as to the stone now in their possession, for it is confidently asserted by a worthy friend of mine, who has obliged the world with many well-intended publications, that the real *Lia fail* has been abstracted from the coronation chair, by some zealous Gaelic Patriots, who have replaced it with the stone at present exhibited. It is further surmised that it may, by due diligence, be traced, strange turn of destiny! to the buildings of the *Catholic Association*; and, stranger still, that it is there religiously preserved, by those Irish Demagogues, to crown their great leader on it, who by facetious anticipation is already known by the name of *King O'Connell*.—*Diu vivat Rex*.

² “ *Plains where generous steeds abound.*”

Until the seventeenth century, Ireland was particularly celebrated throughout Europe, for valuable horses. 500 cows have been often given for a single horse. Our bards have exhausted the powers of their language in descriptions of this noble animal. The old Irish breed is now nearly extinct.

³ “ *I see fair Fintan’s shore recede.*”

Fintan, one of the companions of *Casar*, the earliest reputed colonist of Ireland. Keating makes a present of Fintan to the adversaries of Irish history.

⁴ “ *Rich plains of Ir.*”

Ir, one of the sons of Milesius. Irlanda, q. d. ῥεῖρα ἰρῶν ἱρ.

⁵ “ *Nor e’er the crafty Saxon greet.*”

English treachery was a theme on which our Irish *Tyrtæi* loved to dwell. It must be confessed, that no subject could be better calculated to heighten those feelings of national animosity, which so unhappily subsisted between the people of both countries, and which were so effectually perpetuated by repeated breaches of English faith. In the days of our bard, a horrible instance of this kind occurred at *Mullamast*, in the territory of *Leix*, then recently formed into shire-ground, under the name of the *Queen’s County*. The following notice of this transaction is taken from the manuscript already quoted, Vol. i. p. 186.—“ An account of the murder at the fort of Mullamast. In the year 1705, there was an old gentleman, of the name of *Cullen*, residing in the county of Kildare, who often discoursed with one *Dwyer* and one *Dowling*, who were actually living at Mullamast, when that horrid murder was committed, in the 16th year of the reign of Queen Elizabeth, Anno Domini 1573.* These old men frequently told him, that the

* Taaffe, in his History of Ireland, and others, state, but without authority,

whole was planned and perpetrated by a combination of *Catholic* and *Protestant* families, amongst whom they enumerated the *Bowens*, *Hartpoles*, *Hovendens*, *Dempsies*, and *Fitzgeralds*, as *Catholics*. They further stated, that it was by these families in particular, the unsuspecting victims were enticed to Mullamast, under pretence of entering into a friendly alliance of offence and defence against their mutual enemies. That the sufferers were of the *seven Septs of Leix*, viz. the *O'Mores*, *O'Kellys*, *O'Lalors*, *Devoys*, *Mac Evoys*, *O'Dorans* and *O'Dowlings*; and, so effectual were the measures taken for their destruction, that of the multitude which entered the fort, only a single individual escaped with his life, and he was one of the sons of O'More.* It is unnecessary to add, that the estates of the murdered proprietors, were granted to their assassins. Well might Elizabeth exclaim, as she is known to have done about

that it took place in the reign of Queen Mary. That historian's object was to shew, that before any change of religion took place, and when both were Catholic, the English persecuted and murdered the Irish; and to prove that fact, he has adduced the affair of Mullamast, which he has assigned to the reign of the Catholic Mary. We see, however, that some Irish families are named among the perpetrators, but it may be answered, that they were obliged to join, in order to save themselves.

* The manuscript here alludes to "a common tradition of the country," that several lives were saved, by means of one *Harry Lawlor*, who, on approaching the fort with his party, jocosely observed, that "he saw all going in, but none coming out." Suspicion being thus awakened, he prevailed on his people to remain behind and permit him to enter; and if they did not see him quickly return, as he intended, then to save themselves by flight, for they might be sure that there was treachery at bottom. This intrepid individual, no sooner entered the fort, than he saw the breathless bodies of his slaughtered friends lying all around, and, immediately drawing his sword, he boldly cut his way through the murderous crew, back to his companions, whom he conducted in safety to Dysart, near Maryborough, beyond the reach of all danger. The noble conduct of this brave and magnanimous character, who thus devoted himself to what might be considered certain death, for the safety of his friends, is deserving of every praise. Many an action, less entitled to the distinction, has been perpetuated in marble: but, alas! poor Harry Lawlor was an Irishman, and his name was, of course, consigned to oblivion.

this period, with reference to Ireland. “ Ah ! how I fear, lest it be objected to us, as it was to *Tiberius* by *Bato* ; you, you, it is that are in fault, who have committed your flocks not to shepherds, but to wolves.” Yet, strange inconsistency of human nature, this very woman, soon after so awful a confession of an affrighted conscience, again let loose fresh troops of ravening wolves, to commit even more dreadful ravages, until the fairest portion of Ireland was almost totally destroyed. This she did by her grants and commissions to her infamous favourite *Raleigh*, and the adventurous myrmidons called the “Undertakers” of Munster. The remembrance of the foul murders committed in Ireland by that sanguinary man, can never be effaced. But another opportunity may enable us to do full justice to his memory.

6 “ *From thee sweet Delvin-must I part.*”

Delvin barony, in the county of Westmeath, gives the title of Marquess to the Nugent family. It was anciently the territory of the ancient Irish sept of *Findelvin*, or *Finnellan* ; and in the reign of John was granted to Gilbert de Nugent, the ancestor of our bard, and also of the present noble family of Westmeath.

7 “ *Dundargveis’ happy lands.*”

The rich plains of Meath.

PATRICK HEALY’S WISHES.

“ O that for me some home like this would smile.”

Campbell.

“ *Sperantibus, quoad licita et innocua, omnia sunt libera,*” says Vincent Bourne, in the preface to his elegant Latin trans-

lation of Doctor Pope's favourite English ballad, "The Wish." Patrick Healy, however, was content with the *necessaria*, for he has confined his humble aspirations to the things merely necessary for the rational enjoyment of existence. Like the generality of his poor oppressed countrymen, his desires are moderate; and yet, moderate though they be, there are *millions* in Ireland who are destined never to enjoy one of them, if we except that, which is so familiarly known, by the vulgar appellation of the "Beggar's blessing," alluded to by our bard in his concluding stanza. From both these ballads, some of the leading opinions of human comfort, which generally prevail in England and Ireland, may be ascertained. The Englishman wishes for a snug box in a country town; the Irishman prefers the open champaign. The former, being fond of good feeding, furnishes a regular bill of fare, not omitting even his Sunday pudding, "*Sabbata distinguat fartum*;" the latter scarcely notices the article food. All John's wants, in the female way, are supplied by a "*cleanly young girl to rub his bald pate*;" but Paddy, at hinc lachrymæ, will not be satisfied without one legally entitled to "comb his locks," and "to mind the cabban and the childer, your honour." Wives, in Ireland, are not sinecurists. This may be deduced from the conclusion of our poem, which anticipates, as a thing certain, "a babe every Easter!" quite enough to frighten poor Parson Malthus out of his wits, and perpetuate the blessings of our superabundant population.

The subject of the present little poem is one which comes home to every man's bosom, and seldom fails, at some period of life, to occupy his most serious thoughts; nay often to awaken reflections favourable to the best interests of religion and morality. I am here induced to extend my limits a little, in order to lay before the Irish reader a few of the old moral maxims by which his ancestors were wont to regulate their actions, selected, with some care and trouble, from various

sources, both oral and written.* Amongst them will be found some noble truths and sentiments expressed with much force

* WISE SAYINGS FROM THE IRISH.

The following passages have been translated from the *Book of Ballimote*, fo. 75. The translations are given, as the original is too obsolete for the present purpose, and the necessary explanations to render it intelligible would require too much room. The first paragraph is from the "Advice of *Cormac Ulfada*, (the long bearded,) to his son," Carbré, Anno 254 —

"No fellowship with a king—no falling out with a madman—no dealing with a revengeful man—no competition with the powerful—no wrong to be done to seven classes of persons, excited to anger, viz:—a bard, a commander, a woman, a prisoner, a drunken person, a druid, a king in his own dominions. —No stopping the force of a going wheel by strength of hand—no forcing the sea—no entering a battle with broken bands—no heightening the grief of a sorrowful man—no merriment in the seat of justice—no grief at feasts—no oblivion in ordinances or laws—no contention with a righteous person—no mocking of a wise man—no staying in dangerous roads—no prosperity shall follow malice—no coveting of skirmishes—a lion is not a safe companion to all persons—three deaths that ought not to be bemoaned: the death of a fat hog, the death of a thief, and the death of a proud prince—three things that advance the subject: to be tender to a good wife, to serve a good prince, and to be obedient to a good governor."

"The son of *Fithil* the wise, asked him what was the best thing to maintain a family or a house?—*Fithil* answered, 'a good anvil.'—'What anvil?' says the son,—'a good wife,' says *Fithil*.—'How shall I know her?' says the son,—'by her countenance and virtue,' says *Fithil*, 'for, the small short is not to be coveted though she be fair-haired, nor the thick short, nor the long white, nor the swarthy yellow, nor the lean black, nor the fair scold or talkative woman, nor the small fruitful who is amorous and jealous; nor the fair complexioned, who is ambitious to see and be seen.'—'What then,' says the son, 'what woman shall I take?'—'I know not,' says *Fithil*, 'though the large flaxen-haired, and the white black-haired, are the best; but I know no sort fit for a man to trust to, if he wishes to live in peace.'—'What shall I do with them then?' says the son.—*Fithil* answered, 'you shall let them all alone, or take them for good or evil, as they may turn out, for until they are consumed to ashes, they shall not be free from imperfections.'—'Who is the worst of women?'—'*Becarn*.'—'What is worse than her?'—'The man that married her, and brought her home to his house to get issue by her.'—'What can be worse than that man?'—'The child gotten between them, for it is utterly impossible that he can ever be free from villany and malice.'"

"Wisdom is what makes a poor man a king—a weak person powerful—a

and brevity, and in the simplest language. Although we abound in proverbial sayings, derived from the wisdom and

good generation of a bad one—a foolish man reasonable—though wisdom be good in the beginning, it is better at the end.”—*Book of Ballimote*.

Such are a few of the wise sayings of the Pagan Irish, which have descended to our times. With respect to the dialogue between the ungallant *Fithil* and his son, the reader may recollect what Plutarch relates of the early Greek sages, who were accustomed to propose questions and riddles to one another; and also the similar instances of Sampson, and of the queen of Saba, in the Holy Scriptures.—*Plut. sept. sap.*—*Jud. xiv. 14.*—*2 Kings, x. 1.*—The same custom we here find prevailed in Ireland. The following original proverbs are of different ages. Many of them are of considerable antiquity; and, of these, some are obscure. All are conformable to the rule, *Quicquid præcipies, esto brevis*.

ԿԵՂԿԻՆԱՆԵ ԵՒ ԻՐԿԿԱՇԱ.

(IRISH PROVERBS.)

Ղեռնիշեալք Երկու յ յ-բարձիւտն.

Ղեռնեալք չէրք Ի յ յ-բարձիւտն.

Ղեռնիշեալք մօրծիւտն մօրծիւտն.

Ղեռն-տ-տն զ յ մօրծիւտն մօրծիւտն ծ'ա միւտն.

Ղեռնիշեալք ճոռնիւտն լոտն Երկու.

Ղեռնեալք մոռն յոռնիւտն չիւտն Երկու.

Ղեռն Երկու յոռն.

Ղեռնիւտն չիւտն յոռն Երկու.

Ղեռն Երկու Երկու Երկու Երկու.

Ղեռն Երկու Երկու Երկու Երկու.

Ղեռն Երկու Երկու Երկու Երկու.

Ղեռն Երկու Երկու Երկու Երկու.

Ղեռն Երկու Երկու Երկու Երկու.

experience of former times, yet they have shared in the general neglect of our literature. It is therefore hoped that some

(IRISH PROVERBS.)

Ան ճսն շոնէ ո՛ր հ-ճիսնշիտեար է.

Այր և ու քրեւի քար չան յնւնի.

Ան սար իջ քսածի ծօ շհւնշի շնտիւրի յ՛ր քի.

Ենի ճնի ար անճն.

Եւլ շնոն ար քրեւի շնոն.

Եւնիւրի ան տ-ճի ու շնիւրի ան յն.

Եւնիւրի ան յարնիւրի քնոն.

Ենի շն յարնար ան ան տ-հարնիւրի.

Ենի քն քօ յն.

Ենի քնիւրի ան տ-հարնիւրի.

Ենի շնիւրի ան տ-հարնիւրի.

Են ի սն ին.

Եւնիւրի շն ին.

Եւնիւրի շն ին.

Եւնիւրի ան տ-հարնիւրի.

Եւնիւրի ան տ-հարնիւրի.

Եւնիւրի շն ին.

Եւնիւրի շն ին.

Եւնիւրի շն ին.

Եւնիւրի շն ին.

Patriotic Irish scholar may remedy this defect, by collecting and publishing these venerable *dicta* of our ancient saints and

(IRISH PROVERBS.)

Շուհրաշի հոհոն օրեհոհոհեի.

Հոհեի հո հոհեի հո ծիհեի.

Հոհոն յե քեհոհոհի.

Հոհոն քիւրեօշ հո քիւր և քիւրիւր.

Հո քիւր քիւրիւ.

Հոհոհեհոն քեհիւր քեհիւր.

Հոհոհոհոն ծոհիւր հո տ-իշիքեհոհեի.

Հոհոհոն հո հոշ ևհո.

Հոհոհեիւր քիւրեհեիւր.

Հոհիւր քիւր քիւրեհոն քեհոհ.

Հոհոհեհոն հո քիւրեհեի քեհոշ.

Հոհեհեիւր ծոն քիւր.

Հոհեհոն հո հոհեի.

Հո ծոն քիւր.

Հոհոհիւրեհիւր քեհոհեհեի քեհիւր.

Հոհիւր քիւր ծոն հոհո.

Հոհ ծոն քիւր.

Հոհիւր հո տ-իւրեհեի ծոն քեհոհիւրեհեի.

Հոհիւր ծոն քիւր ծոն քիւր.

Հոհոն քիւր քիւր ծոն քեհոհեի.

Հոհոն ծոն քիւր հո քիւրեհեի քեհիւ.

sages, which are not inferior, either in wit or wisdom, to those of any other country of Europe.

(IRISH PROVERBS.)

Dubh do léaca ar an rionnóg Earraigh.

Óall air li n bpeacthamh fíor.

Díomhaóinear mian amadán.

Deáire rui léimur.

Deárbh cáradh roimh maectanáir.

Eadtuom ói az amadán.

Féarri deire fleidhe 'nā tór bpuídhne.

Féarri dpeolán i n-dorin 'nā corri air cáirde.

Fuairiúgheann a chuid.

Fuair cumánn cáil.

Faile dáiracháin.

Fekbháin dhéir ródhā.

Féarri máda beó 'nā léomhān mairbh.

Féarri a oileamhāin 'nā a oideachāir.

Féarri fūm fleidh 'nā tór zioráie.

Fáda cuimhne ren-leimbh.

Féariz á' r fúach nāmhuaid an deázh-zhíáidh.

Fuillíghtheáir zách nídh me h-áimur.

Féadam ói do cheánnách zó dáor.

Féadan cáτ deáireadh fōi mízgh.

THE MOURNER'S SOLILOQUY IN THE RUINED ABBEY OF TIMOLEAGUE.

¹ Timoleague, *Ṭeálach Moláza*, the house or cell of *St. Molaga*, a small town in the south of Munster. Near it is a venerable abbey, whose extensive remains indicate its former magnificence.

(IRISH PROVERBS.)

Բեհրի ծէ յհիւլ 'նէ հոն տ-լաւ.

Բոյշիւծ լեւշեհէր բեհոշիւհէր.

Բոշիւհոյն ունի շահ եւշոհիւծի.

Բեհրի լիւ 'նէ հոհի.

Բեհրի օւշիւտ հիւ ծ-տաւ 'նէ հիւ ծիւ.

Յոհիւհոյն լեւե լեւիւծիւհիւ.

Յոհ օւլեհմիւհոյն շոհ միւծի.

Յոհ լոն շոհ լիւհիւծ.

Յոհ լիւտե տ բուհիւ հո լիւ.

Յեւիւ լոյշոհիւ շեւիւտե շոյտիւ.

Յոհ ծեհմիւհոյն յոշեհոյն չ լիւ.

Յոհ ուծի շիւծիւհիւ շո հ-օլե միւշիւհոյն շո հ-օլե.

Յոհ չ լի-բոշիւհիւ շո հ-օլե միւշիւհոյն շո հ-օլե.

Յոհիւհոյն լիւծիւհիւ լիւհիւ.

Յոհիւ լիւհիւ լիւհիւհիւ.

Յոհիւ լիւհիւ լիւ.

Յոհ ոհիւ ծ-տալեհոյն չ շ-լեհոյն ու բեհրի չ լիւհիւ
հոյն ոհ չ.

“These remains,” says Mr. Brewer, “occupy a low but lovely and peaceful station, on the banks of the silver stream,

(IRISH PROVERBS.)

Ճաշ օրը թիւր է քեզի.

Ճաշ օրեւէլ է Յ-սուսածար.

Ճաշ հոմ ո՛ր ի-հաճոյաշ իճօրի.

Ճաշ ո՛րի ծաօր միւր ճաշ մոռօր.

Յեւ ճաշ քանտաշ է օծանդաշտ.

Յոճիւհանն քիւրտէ քաշիւհանաշտ.

Յոճիւհանն իւծիւհիւր թիւր է հօտէ.

Յոճիւհանն օլ օլ.

Յոճիւհանն մաւտ մաւտեար.

Յօրաշ իւր իւրաշ ուր ք մարա,

Խոմած ճօլ հիւ ծիւղաշ քարած.

Ի տրիւր շիօքար 'ոճ քարտ,

Ի միւր իւր, ք իւրիւրի է իւր:

Խոշիւն քիւրաշաշ Յոճիւհանն աւիւհար.

Ի մօ տի'աշաշ 'ոճ տի'աւիւհար.

Խոմիւրիւր հո իւրիւր օծիւ.

Ի միւր է իւր Յիւրաշ ճիւրաւիւհաւ, հիւր ծաշաւիւհաւ
ծոն.

Ի մաւ 'ք ք ծիւրաշ ծիւրաւաւ ծիւ.

Ի քիւ քաւիւր ծօ իւրիւր.

Ի իւր ծաւաւ.

whose tide laves the ancient but still firm walls.' No spot could have been chosen more suitable for the mournful musings

(IRISH PROVERBS.)

Իր ջօծհար շահ ռաւ.

Իր յոհի իմուտի 1 յաւիտանար.

Իր ծաւ ան յիւծի եւօտի.

Իր բէրի ան միւտի և լա 'նա ար միւտի և եւի,

Իր եւշոտի եւշի ծաւի,

Լիւծեան յօրմանի ան իշաւ.

Լիւծեան եւիտ Իր շահ իշար.

Լոմ շահ Լան.

Լօրշեան իւր և'ր բիւտ.

Լօտեան արածի մօր-եւի.

Լիւծեան Թօրմօրլան բօր օրիւտ.

Լիւծեան իւտար ար ևտած.

Լիւծեան բարձիւտ բօր ծիւտիւտ.

Լանի Լօրշի բարձիւտ Եւի.

Լիւշիւտ շահ եւիտ Եւիւտ.

Լիւշի շահ եւիտ եւի.

Լիւտի Լան ար ևտիւտ.

Մանբիւշի և ո-Լանի իւտար.

Ման շան արիւտի շան եւի.

Մեւ ան Լիւշի Իր շան Եւի.

of the bard. Grose, in his *Antiquities of Ireland*, gives a pleasing view of this abbey. He says that the building,

(IRISH PROVERBS.)

Μά'γ doná málol iγ meáγá málólóγ.

Μά'γ γάδα lá τιγ οίdhche.

Μά'γ ionmhúon liom áh ehpáon iγ ionmhúon liom á h-ál,

Μάιγδ δ'áγ b' céile báothán boγb.

Μάιγδ do ní coγb γe mηάóí.

Μάιγδ τηρείζεáγ á dhume zhηákth, áγ dhume dhá τηákth
no τηγí.

Μάιγδ do ní éitheákeh á'γ zoγd.

Μάιγδ γheálláγ áγ á eháγáγd.

Μάιγδ τηρείζεáγ á τηγzhéáγná.

Μάιγδ do ní eázcoγ mheállhéládh.

Μάιγδ léγzeáγ á ehozáγ eíúh, no áγúh γe beáh báoth,
eozáγ noch nákeh zάbhákhh γeíγ, opáicheáγ o dhγγ do
τηγáγ.

Μηηe γeáγpákeh elubákeh 'nák eákeh eumγγeákeh.

Μηηe eu málλ γonáγdh.

Μιáh muákhákháon doγcheákeh.

Μιáh γpáγde γpádhákhákeh.

Ήά'γ buáγdheáγthá eéákhh iγ eláon ná báλλ.

Μάγ zhεúzákeh áh phéáeoγ nγ ptoeáγ á ehámh.

Μά 'γ áh λóγmh γeíγ λóγmh bí.

Μά'γ mákth leáτ á bheíth buáh eáγth γuáγ ázγγ teíth.

though unroofed, is entire. It consists of a large choir with an aisle : one side of the said aisle is a square cloister arcaded,

(IRISH PROVERBS.)

Պի քիւլ չաօլ ճչ կօն քե րճօ՞ չն ըն.

Պճ քճօմի չօ տեճիտ ճն ըւտ.

Պի քիւլ ըծի մնր ճն իօտ.

Պի քիւլեճիճն եճնճիճի ըծի ճճի ծ-տաճն.

Պի քիւլ քնտ քե քճօքի.

Պի քիւլ քճի ըւճքճի քե քճօքի.

Պի ճն չճի քճճի.

Պի աճիքեճիտ չն ըքիճիլ.

Պի քիւլ չօ քիճիլ.

Պի քիւլքիլ չօ չճիքիլքիլ.

Պի քիւլ ճնճն ք ըքիքիլ.

Պի քիւլ ճիլքիտ ք լօ.

Պի քիւլ չճի ճիտ չճի ըքիլ.

Պի չնճի ճնճն ըքիլքիտ ճ' քճ,

Պի չնճի մճքիտ չն մնր.

Պի լօքն ըքն-ճիտ է ըն.

Պի ճիլքն ճիլքիտ ճիլքիտ.

Պի քիւլ ճիլքիտ ճ տօքիտ.

Պիլքիլ չնքիլքիտ ճիլքիտ.

Պի քիւլ ը ճիլքիտ ք ըքիլքիտ ըքիլքիտ.

Պի ճիլքիտ չն ըքիլքիտ ըքիլքիտ.

Պի քիւլ ըքիլքիտ ըքիլքիտ.

with a platform in the middle : this leads to several large rooms, one of which is said to have been a chapel, another a chapter-

(IRISH PROVERBS.)

Պի քիւլ ծնչիւածի ճչ քաշտանար.
 Պիւմիւնան լծիւկիւածի չաւի ոււ.
 Պիւ տօւ ցաւի ոււ քաշտան քօքօւծիւ.
 Պիւ ցանն մու 1 մէկ.
 Պի լոռիւնչիւան չաւի ձոն ձոն տանաւ.
 Պի քիւլ լծի չան ձոռիւծի.
 Պի քիւլ քաշտաւ ձոն ձոն ձոն.

Օւ չոնի օւ ձօ տի.
 Օւ լծիւ ու քաշտան,
 Օւ ձոնիւծի քաշտան.
 Օւ քոն ու քաշտան ձօն.
 Օմիւն ձօն տօն քաշտան.
 Օւն ու-ձոնիւ օւն ցանմիւ.
 Օւն քաշտան ձօն ձօնիւծի.

Քաշտան քաշտանիւ քաշտան.

Քաշտանիւ քաշտանիւ քաշտան.
 Քաշտան ձօն-քաշտանիւ քաշտան քաշտանիւ քաշտան.
 Քաշտան ձօն քաշտանիւ քաշտան.
 Քաշտան քաշտանիւ քաշտանիւ քաշտան.

house, the third the refectory, besides a spacious apartment for the guardian of the house, with kitchen, cellars, &c. the whole

(IRISH PROVERBS.)

Խաչիւն մէր օրեւոր.

Խաւիւրեւիտ չառ Խաչիւն.

Խնայիմե քաւալ.

Խիտ Խաւիւր մե քաւ.

Խիտ Խաւիւրեւիտ չառ Խաւիւր.

Կաւալ քաւալիմե Խաւիւր.

Կաւալ Խաւիւր.

Կաւալեւ քաւալիտ չառ Խաւիւր.

Կաւալ Խաւիւր քաւալիտ.

Կաւալեւ քաւալիտ Խաւիւր.

Կաւալեւ քաւալիտ Խաւիւր.

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Կաւալեւ քաւալիտ Խաւիւր.

Կաւալեւ քաւալիտ Խաւիւր.

Կաւալեւ քաւալիտ Խաւիւր.

Շա Խաւիւրեւիտ չառ Խաւիւր.

forming a large pile of building. There is a handsome gothic tower, seventy feet high, between the choir and the aisle. Here are several tombs of ancient Irish families; as Mac Carthy Reaghs in the middle of the choir. West of it is an old broken monument of the *O'Cullanes*, (the sept from which our bard was descended,) and on the right hand, that of the Lords de Courcy. The O'Donovans, O'Heas, and others,

(IRISH PROVERBS.)

Τοιρβھےႁႃႈ ၵႃႈႁၼ် ၵႃႈႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

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ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်, ၵႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်,
 ၵႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်, ၵႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

ႁႃႈႁၼ်ႁၼ်ႁၼ်ႁၼ်ႁၼ်.

were interred here.”—This minute detail may, perhaps, serve as a key to the beautiful description of these venerable ruins, contained in the present popular poem.

The ecclesiastical and collegiate ruins, so thickly scattered over the surface of Ireland, remain appalling monuments of the ravages committed by the first protestant reformers. These prostrate temples of the living God seem to proclaim the once permissive but temporary reign and triumph of his eternal adversary.* “The monastic institutions,” says Coke, “provided alms for the poor, and education for the rich:” but as soon as the numerous indigent adventurers, the *Fastolfs* and *Pistols* of England, (whose descendants became titled *tyrants* in Ireland,) obtained grants of those profaned foundations, then “all that piety had planned,” was at once overturned. Hear their own confession on the subject, contained in a proclamation from the Lord deputy and Privy Council of Ireland, on 4th March, 1584; which, for the benefit of modern reformers, is here transcribed out of the *original Irish Privy Council Book* of that period.† It needs no comment. Truly

* “Our monasteries have long since perished, nor have we any footsteps left of the piety of our ancestors, besides the tattered walls and deplorable ruins. We see, alas! we see the most august churches and stupendous monuments dedicated to the eternal God, than which nothing can be now more defaced, under the specious pretence of superstition, most filthily defiled and expecting utter destruction. Horses are stabled at the altar of Christ, and the relics of martyrs are dug up.”—*Marsham*, in his preface to Stevens’s additional volumes of the *Monasticon Anglicanum*.

How different this from the prejudiced descriptions given by a clergyman of the bigotted old orange school in Ireland, Doctor Ledwich, in all his writings, but particularly in his superficial prefaces to *Archdall’s Monasticon* and *Grose’s Antiquities of Ireland*. An ingenious friend, to whom I have lent some little assistance towards an intended enlarged edition of *Archdall’s Monasticon*, will, I hope, remember the advice which I have ventured to offer him on this point.

† “JO PERROTT.—Whereas it appeareth unto us, that churches and chauncells, for the most part, within this realm, are not only decayed, ruinated, and broken down, to the great hindrance of Godde’s divine service, whereby the

and pathetically has our bard exclaimed, in his address to the venerable ruins at Timoleague—

*Oh ! justice in the struggle where wert thou,
Thy foes have left this scene chang'd as we see it now.*

The Mourner's Soliloquy at Timoleague Abbey, is one of the finest modern poems in the Irish language. The author *John Collins*, or *O'Cullane*, was a man of considerable poetic genius; and, with *John Mac Donnell*, deserves to stand at the head of the bards of the last century. He was a native of the county of Cork, born about the year 1754, and descended from an ancient Irish sept, the *O'Cullanes*, who were formerly lords of the town of Castlelyons,* and the surrounding territory, in that county. Stript of all their possessions, his tribe and family, like most of the plundered Irish, dwindled into peasants, and literally became the slaves of the *Act of Settlement Men*, than whom a more ruthless band of privileged usurpers were never, at any one time, assembled on the face of the earth, not even in Spanish America. Our bard having evinced an early disposition for learning, his education was carefully attended to by his parents. They wished him to embrace a clerical life, with a view to which, he made consi-

people are for the most parte, and in most places, lefte *without instruction*, to knowe their dutie to God and their prince; but also we fynde that fre-scholes, which are to be mayntained and kept for the education and bringing up of youth in good literature, are now, for the most parte, not kepte or mayntayned; and brydges also, in moste partes ruinated and fallen down, for reformation whereof," (they were fond of the word,) commissioners were appointed, "*to make enquiry into the same!*" The result of this "enquiry," we may conclude, was somewhat similar to those of most of our modern parliamentary *commissions of inquiry*.—It shews, however, that the reformation "worked well," at its commencement.

* Boyle, first earl of Cork, (*see p. 165 ante*), in his last will, left the suppressed monastery of Castlelyons, to his daughter, Barrymore, "to buy her gloves and pins!"

derable progress in the classics ; but their untoward circumstances, or, perhaps, his own inclinations, prevented the fulfilment of their wishes. Young Collins, in process of time, took a wife, and soon became the father of a family. He devoted himself to the instruction of youth, and was much respected in his native country, where he died at Skibbereen, in the year 1816, at the age of 64 years. Several beautiful pieces of poetry, composed in his native language, (for I do not find that he ever attempted *English*, although he spoke and wrote it with fluency and ease,*) are to be met with in Munster, where they are deservedly held in high estimation. His Soliloquy in the Abbey of Timoleague is considered as one of his best productions, and has therefore been selected for the present publication ; but a hope is entertained, that some patriotic Irish scholar of Munster, may collect and publish the remaining pieces of this ingenious poet.

ELEGY ON THE DEATH OF OLIVER GRACE.

¹ This affecting elegy was composed on the death of Oliver Grace, the youthful heir of the ancient baronial house of Courtstown, in the county of Kilkenny, which took place in the year 1604.

* Many Irishmen of poetical abilities have failed most miserably in their attempts to shine as poets in English, a language, which they did not sufficiently understand. These men would have attained to a respectable rank amongst our national bards, had they confined themselves to their native tongue, with which they were thoroughly acquainted. One of them I have known. His mother tongue was the first he learned ; and in it he spoke through life, with fluency and elegance. In it also he was accustomed to think, and his essays in English rhyme were but indifferent versions of his Irish thoughts. The structure of his stanzas and couplets closely resembled that of our bards, but his English verse is too mean for criticism.

² John Mac Walter Walsh, the author, was son of Walter Walsh (*Brenach*) chief of the sept of “*Walsh of the Mountains*,” in that county; and nearly related to the distinguished family whose loss he has so pathetically mourned.* His name, and poetical remains after a lapse of more than two centuries are yet familiar among the natives of that district; and if the rare qualifications of mind and person attributed to him by popular tradition, be not greatly exaggerated, John Mac Walter would not suffer much if put in comparison even with the admirable *Chrichton*. But traditionary tales must be cautiously received. In one respect, namely, as a poet, there is unerring proof of his having, perhaps, excelled the celebrated Scotchman. The present elegy, and several other fine compositions, yet remaining, entitle him to a distinguished place among our national bards. As these specimens of his genius principally depend on the memory of the inhabitants of the “*Walsh Mountains*,” for their preservation, it would be highly creditable to the descendants of that ancient sept, to have them collected and published, as a tribute to the memory of so talented an individual of their name and family.

³ Ὡς κλινῶ νᾶ μάριβι λειρ ἄν η-ῶδότη.

“*The sound of death is on the gale.*”

In this line, the bard appears to have used the term, κλινῶ, which is foreign to our language, in place of the word σπεύδῃν,

* Pride of ancestry was not uncommon amongst our minstrels. The late Arthur O'Neill, a northern harper, always expected and received an extraordinary degree of attention, on account of the antiquity and respectability of his *tribe*. He generally sat at table with the gentlemen, whose houses he visited; and once at a public dinner in Belfast, where Lord —— presided, his lordship made a kind of apology to O'Neill, and expressed regret at his being seated so low at the festive board. “Oh! my Lord,” answered the harper, “apology is quite unnecessary, for wherever an O'Neill sits, there is the head of the table.” His lordship had the good sense not to appear offended, and the claim of the *Milesian* was not controverted.

which the sense and metre evidently required. The elegant effect, however, which this exercise of poetic licence has on the entire passage, will be immediately felt by the Irish reader. The whole stanza calls to mind the following, in Mickle's fine English ballad, of Cumner-Halle—

“ The death-belle thrice was heard to ring,
 An aerial voice was hearde to calle,
 And thrice the raven flapp'd its wing,
 Arounde the towers of Cumner-Halle.”

⁴ Courtown, rectius Courtstown, the ancient seat of the Grace family, in the county of Kilkenny.

ELEGY ON THE DEATH OF JOHN CLARACH MAC DONNELL.

¹ Some short notices of this favorite Irish poet, will be found at p. 140 of this volume. Here one of the many elegies composed after his death, by his cotemporary bards, is laid before the reader.

John Toomy, the author of the present lines, is known among his countrymen as an ingenious poet. He was born in 1706, at Croome, in the county of Limerick. His parents being poor, were unable to afford him any education, beyond what little he could glean at such of the *Cimmerian* seminaries of the period, commonly called “ Hedge-Schools,” as happened to escape the vigilance of the Popish-school hunters under the penal laws. Here, under cover of the bogs of his native county, young Toomey contrived to acquire a tolerable knowledge of the Greek and Latin classics; and he soon became known among his companions, as the author of several poems and

songs, in his native language, which gave promise of future excellence. These juvenile productions show, that he was, even at that early period, as much indebted for the cultivation of his mind to the study of the great book of nature, as to the flying lectures of the poor bare-footed professors of Irish and classic literature. Having married early, our bard soon found himself involved in domestic cares, and as the tuneful profession had become rather a precarious mode of providing for the wants of a growing family, he was induced by the sage advice of some brother poets to open a house of public “entertainment,” in Limerick, where he exhibited a sign-board, notifying, in Irish, his new occupation of *Biatagh*, and humorously inviting all “*can-pay*” customers, to partake of his cheer and hospitality. Like Taylor, the English water-poet, he was one of the very few followers of the muses, who have succeeded in that line of trade. His house, for many years, was the favorite resort of the bards and wits of Munster; and under that plain but festive roof, there frequently assembled as many men of learning and genius, as more vaunted and favored societies then, or since, at any one time, have been able to boast of. John Toomey is remembered by many old persons still living in Limerick, who speak of him as a worthy man, and, in his station, a respectable citizen. He died on 1st Sept. 1775, and his remains were borne to the grave-yard of Croome, by a few surviving bards. His poetry is held in high estimation by his countrymen, particularly in his native province.

³ ——— “*on Maig’s green banks*” —

A river in the county of Limerick.

⁴ ——— “*Clare’s illustrious bard.*”

John Mac Donnell was surnamed *Clarach*, as before observed, p. 140, from the place of his birth near Charleville, in the county of Cork.

ELLEN HARTNAN,

A MONODY.

This poem was composed by Patrick *Connor*, a Kerry bard, on the death of his wife, Ellen *Hartnan*. Of him I could learn no more, than that he lived in the last century; and, for many years, successfully taught Greek and Latin, through the medium of the Irish language, to the mountain youth, among his native hills of Kerry. Some of his productions, which I have seen, show him to have been a man of cultivated mind, and of poetical talents.

EDMOND WALSH,

A PASTORAL DIRGE.

These verses contain the lamentation of a betrothed maiden, for the beloved object of her affections, who was accidentally drowned in the river Shannon. It is inserted as a specimen of the extemporaneous elegy of the Irish.

¹ “*In Dinan’s depth thy dwelling-place is found.*”

Συμ β’ί αν δειζηνίν úδ, &c. The *Dinan*, or *Doynan*, is a river near Callan, in the county of Kilkenny. This passage I suspect to have been corrupted, and that it should be read Συμ β’ί αν τ-ριοννάν úδ, &c. In Shannon’s depth, &c.—In the line immediately preceding, there occurs Υλάρbh βάν nά ccuάch, Slieve-bawn of Cuckoos, a mountain in the county of Mayo; and in the last line, the deceased is called “the topmost branch of Slieve-bawn’s side.” Mention is also made of Lough-ree, the broadest part of the Shaanon, from its source to the sea. Interpolations like the above, have often been attempted, in order to found local claims to favorite songs or

pieces of poetry, but seldom so effectually as to escape detection.

There are in this little poem, like most of our old simple ballads, some inexpressibly tender passages, which often depend on a single word or expression, and are of too delicate a texture to be transferred to another language. The poetry and music of our old bards and minstrels seldom fail to engage the finest feelings of the human heart. Many an instance might be given of effects produced by them on our countrymen, similar to those of the celebrated *Rans-des-vaches*, on the natives of Switzerland, when heard in a foreign clime. According to Rousseau, the music does not, in this instance, act as such, but as a sign which recalls past images by association. That this observation may be extended to poetry, has been proved by a circumstance which lately occurred in Dublin.—A youth from the romantic scenery of the *Curlew* mountains in Roscommon, recently brought to that city, and placed at business, having accidentally heard, among other verses of an Irish pastoral poem, the following simple lines—

Ioná ceóileá uile ná ciumne,
 Y íad áz riumm ánn mo chluáráibh,
 budh bhinne liom-rá zéimneádh
 Qíá m-bó ány á' m-buáilídh !

Every feeling of his soul became, as it were, suddenly awakened. His imagination carried him back to the rural objects with which he had been familiar from infancy. His eyes filled with tears, and, unable any longer to sway his sensations, he involuntarily wandered forward in the direction of home, in order once more to enjoy the beloved scenes from which he had been so cruelly torn. All night he pursued his journey. The following day he was overtaken by his friends, who used every entreaty to induce him to return, but their

endeavours proved fruitless. At length he reached his native spot, and from it he could never since be prevailed on to separate. Similar instances have been related of the effects of some of our old mountain melodies.

THE LADY IVEAGH,

AN ODE.

Margaret Bourke, eldest daughter of William, Earl of Clanricarde, first married to Brian Magennis, Viscount *Iveagh*; and secondly to the Hon. Col. Thomas Butler of *Kilcush*, county Kilkenny, where she died 19th July, 1744. She was a lady of great personal charms, and a bright example of every female virtue. Her piety, charity, and universal benevolence, are eloquently described in the funeral sermon, preached after her death, by the Rev. Richard Hogan, and printed in Kilkenny. The ode here presented to the reader was composed, in her lifetime, by a grateful student of the name of *Lane*, whom this excellent woman had educated, at her own expense, for the priesthood. It is more remarkable for purity of language and elegance of expression than for any of the higher attributes of poetry.

² Here the author submits his verses to the judgment of his talented friend, John *Clarach* Mac Donnell, whose poetical supremacy was acknowledged by all the Munster bards of that period. This passage shews the high estimation in which that excellent genius was held by his contemporaries.

ELEGY ON THE DEATH OF DENIS MAC CARTHY.

¹ This lamented member of the *Mac Carthy* family, is described in a curious manuscript quoted by Mr. Brewer, as a “gentleman who retained much of the dignity appertaining to the ancient Irish chief. His name was *Mac Carthy*, and he was, in the language of our MS., titular King of Munster. He was descended from *Mac Carthy More*, king or prince of this province, and held in his possession the crown, sceptre, and other regalia appertaining to his antient dignity and family. He possessed also a cup, said to be from the cranium of an ancestor of *Brian Boiroimh*, whom the Mac Carthys had slain in battle.” Vol. II. 449. The venerable Charles O’Conor describes this great Irish sept, as “the most eminent by far of all the noble families of the south, and sovereigns of all that part of Ireland, including the greatest part of the county of Cork. Even when we were broken down by our own divisions, rather than the power of our enemies, the chief of this gallant family retired into the mountains, where he maintained his hospitable independence, and the religion of his ancestors, in a manner which reflected back the honors he had received from them, and glad am I to hear that several respectable branches of the family still support a manly independence, after the wreck of almost all that was dear to us both at home and abroad. I am really anxious for a good account of the celebrated *Florence Mac Carthy**, who assumed the title of *More*, by the unanimous

* In this he was disappointed. The following table, carefully compiled by the writer from original documents, may, he thinks, be depended on.—The two great heads of this princely family in the reign of Elizabeth were—1. Donyl Mac Carthy More *reagh* of *Desmond*, created Earl of Clancarre.—2. Mac Carthy *reagh* of *Carberry*, both cousins, and descended from brothers. The earl had one daughter, Ellen-Anne, his only child. Her (in despite of secretary

suffrages of Tyrone. the clergy, and the people, and was kept prisoner eleven years in the tower of London, after which he

Walsingham) he gave in marriage to his kinsman *Florence*, the eldest son of Mac Carthy reagh of Carberry. This Florence afterwards became sole head of both houses, and is the person above alluded to by Mr. O'Connor. I have been favored with a curious original paper, (now in the possession of Mr. Herbert of Mucruss) indorsed "Florence Mac Carthy More's statement of his transactions with the Browns," which would be indispensable towards furnishing the information wished for by Mr. O'Connor. Florence had two sons, *Daniel* and *Florence*. The first married Sarah, daughter of the earl, and sister to the Marquess of Antrim. By her he had two sons, *Florence* and *Charles*. The first of these married Elinor, daughter of John Fitzgerald, Knight of Kerry, and died without issue. His brother Charles married Honora, daughter of Lord Brittas, and had a son *Florence*, who died early in the reign of Geo. II. This Florence married Mary, daughter of Charles Mac Carthy of Cloghroe, and was father of *Randle*, (the first of the line who became a protestant) who married Agnes, eldest daughter of Edward Herbert of Mucruss, by Frances, youngest daughter of Nicholas the second, and sister to Valentine the third, Lord Kenmore. Their son was *Charles Mac Carthy More*, who was an officer in the guards, and enjoyed but a small part of the great possessions of his ancestors. He died in 1770, without issue, and in him ended the direct eldest line of the family. His estates, about the lakes of Killarney, became vested in his cousin Herbert.—The reader will now please to return to *Florence* the second son of the first mentioned Florence, and the Lady Ellen-Anne his wife. He married Mary, daughter of *The O'Donovan*, by whom he had *Denis*, who obtained a grant of the lands of Castlough, in the reign of Charles II. from his cousin *Florence*, son of Daniel Mac Carthy More and Sarah Mac Donnell. This Denis married Margaret Finch, an English lady of distinction, and by her had two sons, *Florence* and *Justin*. The first followed James II. to France, and was father of Charles (living in 1764 and in the French service), and of several other children, among whom the head of the family is now to be traced. *Justin*, the second son of Denis, remained at Castlough. He married Esther, daughter of Colonel Maurice Hussey of Cahirnane, and, by her, was father of *Randle*; who, shortly after the accession of Geo. II. sold Castlough to Colonel William Crosbie. This Randle had several sons, *who were bred to low trades, and were uneducated paupers*, some of whom are still living.—*Sic transit gloria Mundi*.

The following affecting incident is taken from an interesting work, recently published.—"A considerable part of the Mac Carthy estates, in the county of Cork, was held by Mr. S. about the middle of the last century. Walking one evening in his demesne he observed a figure, apparently asleep, at the foot of an aged tree, and approaching the spot, found an old man extended on the

escaped and joined in the Tyrone war. Mac Carthy More, Reagh of Desmond, had a right by an old custom and established rules, to call upon O'Donaghoe of Ross, O'Donaghoe of Glanflesk, Mac Donagh of Duhollow, O'Kief of Drumtariff, Mac Awley of Clan-Awley, O'Callaghan of Cloonmeene, O'Sullivan More, O'Sullivan Bear, Mac Gillicuddy, and others, to attend him in the field; and furnish 60 horse and 1500 foot, to be at the call of the Earls of Desmond. Mac Carthy Reagh of Carberry's followers, were the O'Driscolls of Baltimore, Barry Oge Roe, Barry Oge-Oge, O'Mahon, O'Donovan, O'Crowly, O'Mulrian, and Mac Patrick; he was subject, in like manner, to the call of the Earls of Desmond—he could raise 60 horsemen, and 300 infantry. There was a spirit of rivalry among those ancient families, which excited among them great enthusiasm on the day of battle, and no power the English could send against them, could have availed, if they had not been fatally split into different factions.”—*O'Connor's Memoirs*.—Mr. O'Connor wished for a history of the ancient families of the south of Ireland, but in that he was disappointed. Such an undertaking, however, if properly

ground, whose audible sobs proclaimed the severest affliction. Mr. S. inquired the cause, and was answered—‘Forgive me Sir, my grief is idle, but to mourn is a relief to the desolate heart and humbled spirit. I am a Mac Carthy, once the possessor of that castle, now in ruins, and of this ground;—this tree was planted by my own hands, and I have returned to water its roots with my tears. To-morrow I sail for Spain, where I have long been an exile, and an outlaw since the revolution. I am an old man, and to-night, probably for the last time, bid farewell to the place of my birth and the house of my forefathers.’”—*Crofton Croker's Researches*, p. 305.—This unhappy descendant of the royal house of Mac Carthy More was probably Florence, the son of Denis, who followed James II. to France in 1691.—It must here be observed that the Mac Carthys of *Muskerry*, descended from *Cormac oge*, and resident at *Blarney* and *Macromp* castles, were from a minor branch of the great stock. The last male descendant of this line, Lord *Clancarty*, died an exile in France, about 1748. His two sisters and co-heiresses, married, one, Lord Delaware, and the other, Richard Trench! whose descendants pride themselves not a little, on their distant relationship to the great but fallen Irish family.

executed and extended to the *O'Neils* of the North, the *Mac Carthys* of the South, *O'Conors* of Conaught, and *O'Byrnes*, *O'Tooles*, and *O'Kavanaghs*, of Leinster, since the time of Henry II. might be made a work of national interest, and serve to throw open mines of historical information as yet unexplored. That the world knows comparatively nothing of the particulars of the *mere Irish*, during the period alluded to, is but too true. The Compilations, called "Histories" of this country, are little more than the sanguinary annals of the butchers of the pale, generally penned by bigotted or ignorant writers, the enemies of the ancient natives and their religion. For proof of this, let the reader turn to the work of *Leland*, by many considered the best of its class. There are, I know some exceptions, such as *Plowden*, and a few others, but as yet no *Las Casas* has arisen to do justice to the Irish. This, however, is wandering from the subject, to which, with the reader's leave, I now return.

The present elegy was composed by *Timothy O'Sullivan*, better known by the name of *Ṭádhgṣ Ṣáodhláich*, *Thaddeus Hibernicus*, a principal bard of the last century, in the early part of which he was born. He was a native of Munster, and received a good education, from which, in the latter period of his life, he derived his principal means of support, as a teacher. Born a poet, he "lisped in numbers;" and the numerous poems, consisting of *Odes*, *Elegies*, *Epistles*, *Songs*, *Pastorals*, &c. which he has left, all bear the stamp of poetic genius, and shew him to have been eminently skilled in the beauties of his native language. It is to be regretted, that his muse sometimes indulged in sallies injurious to morality; but for this he endeavored to atone by an ineffectual effort to recal the offensive articles. He proved the sincerity of his sorrow, by abandoning his former follies and pleasures; and sought for real pleasure where only it can be found, in the consolations of Religion. For many years before his death, he devoted his talents to the composition of sacred poems and hymns, in

Ա Միհայրե Ի՛ր է՛ւ մօ շիրճծի, ճ՛ր շրճծի մօ շիրճծիե ծօ
շրճծի,

Շրճծի լոռ շոռ ծոռ՛ս շոռ է՛րլոռշ,

Շրճծի օ ճօ՛ր շօ Ե՛ր, շրճծի օ Ե՛րճօ՛ր ճՅ Բ՛ր,

Շրճծի շարլարծի շօ ծլնի Բ՛ո՛ւ շի՛ր մէ ;

Շրճծի շոռ լի՛ւ Ե՛ Բ՛ճշի՛ւ, շրճծի շոռ տնի՛ւ Ե՛ Բ՛րբի՛ւ.

Շրճծի ծ՛րհճՅ մէ Բ՛րճի՛ւ Ե՛ Ե՛-ճճԵրԵրի՛ւ,

Շրճծի մօ շիրճծի շար միռնի՛ւ, ճ՛ր Ե՛ Բ՛հհհհհ լի՛ւ ծ
շրճծի,

Ի՛ր ճ-նսճծի է՛ Ե՛ Բ՛հհհհ ճՅ ճ՛ն Բ՛հհհ.

Here the word շրճծի, love, occurs no less than thirteen times in eight lines, a repetition which doubtless the poet esteemed as a beauty, but which others might consider as somewhat on a par with the following whimsical French stanza :—

“ Quand un cordier, cordant, veut corder une corde,
Pour sa corde corder, trois cordons il accorde ;
Mais si un des cordons de la corde decorde,
Le cordon decordant fait decorder la corde.”

Thus pleasantly versified by the celebrated English linguist, Doctor Wallis :—

“ When a twister a twisting will twist him a twist,
For twisting his twist he three twines doth entwist,
But if one of the twines of the twist do untwist,
The twine that untwistheth untwistheth the twist.”

To conclude, the elegy on the death of *Denis Mac Carthy*, is written in a species of verse anciently called *Conkchlonn*, but in more modern times *Ճճն-լկկկիկ*, *linked verse*, because

every stanza must begin with the same word, that ends the preceding one; and the poem itself must conclude with the same word, with which it begins. This was invented to prevent interpolation; but it also shews whether the composition be perfect or not.—See *O'Brien, Dict. in voce Conachlonn*.—The translation imitates the original.

ODE TO THE MILESIAINS.

Πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.*

This ode, though addressed generally to the *Milesians*, was particularly intended for the Ὕβηκλι βλζηκλι, the *O'Byrnes* of *Ranelagh*, in the county of Wicklow. It is preserved in the “Book of O'Byrne,” among other spirited poems, addressed to the celebrated *Feagh Mac Hugh*, the heroic and chivalrous chieftain of that once powerful sept. This extraordinary man, who proved so terrible a scourge to the English settlers during the reign of Elizabeth, fell in battle against his hereditary foes, commanded by the Lord deputy Russell, in 1598. With him ended the dangerous power of those mountain warriors, which, for many centuries, hung over the settlers of the pale, not unfrequently carrying death and devastation to the very walls of

* This oracular response from Aristophanes' *Plutus* was versified, in imitation of a peculiar jingle in some Irish rhymes, by a Kerry schoolmaster, who certainly was better acquainted with Greek than with English, as follows:—

“ In former days, the O's and Macs,
Were famed for treating foes to whacks;
But now, the sturdy Macs and O's,
Are famed for bearing whacks from foes.”

Whacks, Anglice *Thwacks*.—Our translator has, however, added significantly enough from Virgil:—

Quondam etiam victis redit præcordia virtus.

the capital. The conquerors retaliated severely on the fallen clan. Its ancient possessions were conferred on the *Brabazons*, *Wingfields*, and other new English families, whose posterity are now numbered among the nobles of the land, while the descendants of the *O'Byrnes*, with a few solitary exceptions, are reduced to the lowest ranks of society.*

¹ Angus O'Daly, the author of the present ode, was one of the household of Feagh Mac Hugh, and every way worthy of that dauntless hero and his eagle bands. It may remind the reader of more than one of the odes of *Grey*; and even lead him to conclude, that if that noble English genius had been supplied with literal prose versions of the reliques of some of our bards, he would have consigned them to the same immortality in his deathless strains, that he did the ancient Welch poems, which, fortunately for the Cambrian bards, he found in "Evans's Specimens" of their remains. But even this humble advantage did not await the Irish. I cannot, while on this point, avoid expressing regret, that *O'Conor*, *O'Halloran*, or *Vallancey*, had not turned their thoughts in this way. That, by doing so, they would have signally benefitted our ancient literature, there can be no doubt; though, perhaps, not their own fame as *original* writers. It may be said, that the drudgery of literal translation was beneath their talents, but surely nothing can be beneath the talents of any man, however exalted, that can tend, even in a remote degree, to promote the honor of his native country.

Here the writer has to regret, his having been disappointed in his intention of including, in this collection, a fine ode

* Since the days of persecution have passed away, it has become customary with wealthy and aspiring individuals among us, (*Majorum primus quisquis fuit*,) to boast of their descent from our ancient fallen families, though often with no other right, than that which the Herald's fee can confer.

addressed to *Hugh Ruadh O'Donnell*, in 1596, by one of his bards. Independently of its poetic merits, it might, with the other poems in this volume, serve to shew the injustice of *Spenser's* indiscriminate censure of the Irish bards. The English poet's *assertions* have been carefully copied by succeeding writers; but his copyists ought to have reflected, that *Spenser*, though an able, was a prejudiced man; that he was ignorant of the language of our bards; and formed his judgment from versions which must have been made for him, by some sycophantic or renegade Irishman, who knew what would please the feelings of his employer. We know that even the Turks hesitate before they form their opinions of the Christians from the reports of a renegade. Yet an ingenious modern writer scruples not, on such authority, to assert that the panegyrics of the Irish bards were little better than avowed incentives to wrong and robbery, and that such maxims as, "Valor is justice," &c. were openly gloried in by them. Now I have read several of these poems, and have not met with one that answers this description: But how will the reader be surprised to hear, that the writer alluded to, perhaps, never saw one of the compositions which he has so minutely described; yet such has been the invariable mode of treating every subject relating to Ireland.—*Væ victis*.

ODE TO BRIAN NA MURTHA O'ROURKE.

¹ This distinguished chieftain (surnamed *na Murtha*, i. e. "of the bulwarks,") was one of the most powerful and determined opponents of the English, during the reign of Elizabeth. His life was a continued scene of warfare, but he was finally obliged to fly for shelter to James the VI. of Scotland. That mean-spirited prince, though he secretly fomented the troubles in Ireland, basely delivered up the unhappy exile to the

vengeance of his enemies, and sent him a close prisoner to the murderess of his own mother, shortly after Mary's decapitation. On this occasion it is said that the "virgin queen," struck with the noble deportment and manly beauty of her captive, had apartments assigned to him in her own palace, and intimated to her council that she wished, herself, privately to examine him, as to the affairs of Ireland. The particulars of their intercourse, as handed down by tradition, may be partly seen in Walker's *Memoirs of the Irish Bards*. After some time, the royal inquisitor, aware that "dead men tell no tales," transferred her victim to the care of the law. This occurred in 1592. The following account of his trial and death, is taken from an unpublished manuscript history of Ireland, page 452, written about 1636, and preserved in the library of the Royal Irish Academy, Dublin.—"Bryan O'Rourke, the Irish potentate, being thus, by the King of Scots, sent into Engand, was arraigned in Westminster-hall, his indictments were, that he had stirred up Allexander Mac Connell and others to rebell; had scornfully dragged the Queen's picture att a horsetaill and disgracefully cut the same in pieces, giving the Spaniards entertainment against a proclamation; fier'd many houses, &c. This being told him by an interpreter, (for he understood noe English,) he said he would not submitt himself to a tryall of twelve men, nor make answer, *except the Queen satt in person to judge him.*" (This latter passage seems to corroborate the traditional story related by Walker.) "The lord chief justice made answer againe, by an interpreter, that whether he would submitt himself or not to a tryall by a jury of twelve, he should be judged by law, according to the particulars alledjed against him. Whereto he reply'd nothing, but '*if it must be soe, let it be soe.*' Being condemned to dye, he was shortly after carried unto Tyburne, to be executed as a traitor, *whereat he seemed to be nothing moved, scorning* the archbishop of Caishill, (Miler Magrath,) who was there to

counsill him for his soule's health, because he had broken his vow, from a Franciscan turning Protestant."—*Orig. MS.*

The Londoners exulted at his death. Even "the brightest, meanest of mankind," Bacon, for a moment forgot his bribes and philosophy, to be witty on the occasion. "He (O'Rourke) gravely petitioned the queen, that he might be hanged with a *gad* or *withe* after his own country fashion, which *doubtless* was readily granted him."—*Bacon's Essays*. But the world has now to decide which of the two men, the brave but betrayed Irishman, or the corrupt and bribed judge, most deserved the *gad*. This petition, however, if any such was ever sent, shews that O'Rourke relied on the queen, and that his real object was to apprise her of his condemnation. Sir Richard Cox, in his virulent "History," inserts another anecdote, from *Philip O'Sullivan*, worth relating.—"Being asked why he did not bow his knee to the queen, he answered, that he was not used to bow. 'How, not to images?' says an English lord. 'Aye,' says O'Roark, 'but there is a great deal of difference between your queen and the images of the Saints.'"—His head was placed on a spike, on the tower which formerly stood on London Bridge, and was one of the "Reorum læsæ majestatis capita," of which Hentzner says, he reckoned thirty in 1598, "Ultra triginta nos horum numeravimus."—*Itin.* 115.

Such was the fate of the gallant O'Rourke, Prince of Breifney. For particulars, concerning his private virtues and public character, the reader is referred to the poem here translated; which is classed by Irish scholars among the best specimens of the ancient style of composition, in our language.

John, son of *Torna*, *O'Mulcounry* of *Ardchoill* in *Thomond*, *Ṃṁṁ Ṃṁṁṁ*, or *laureat* of Ireland, composed this ode, when *Brian na Murtha* was saluted chief of his sept, on the death of his brother *Hugh*, in 1566. It is one of the panegyrical poems of the Irish bards, and, as may be seen, does not contain any of the censurable passages attributed to these compo-

sions by Spenser. It is written in the *Bearla Feine*, or *Phœnician dialect* of the Irish, which the poet tells us he used, because the *ὑερίκᾱ πύργαχ*, or Plebeian dialect, was unworthy of his hero.—*See the fifth stanza.*—The family of O'Mulconry is distinguished in the annals of Irish literature, as having produced several eminent writers.

The gloss, without which this poem could not be well understood, was added by *Thaddeus Ruddy*, or *O'Rody*, of Crossfield, in the county of Leitrim, Esq. 'an excellent scholar, well skilled in the Greek and Latin languages, and intimately acquainted with the language, history, and antiquities of his native country*'—*Trans. Ibern. Celt. Society, Dublin.* He was born near the source of the Shannon, in that county, in 1623; and "was the intimate friend of O'Flaherty, author of the *Ogygia*, and also the friend and correspondent of Sir Richard Cox, (Lord Chancellor) and author of the 'History' of Ireland. He patronised learning and men of science, and to him the poets of his day devoted many of their best compositions."—*Id.*—He was, himself, a pleasing poet, and his gloss to the present ode, "compiled," says my MS., "with great labour and industry, from several old authors," shews him to have been well versed in the ancient dialects of his native language. He died about the year 1706, at an advanced age, *ἄστὺς τρυφάριε 30 βηράς ἂ ἄνμυμ.*

* The author of the "Curiosities of Literature" represents this learned Irish gentleman, as one "scarcely knowing his own language, and totally ignorant of all others."—In every direction, the Irish have been misrepresented by prejudiced and ignorant English writers, but that so respectable an author should join the throng, and, by the sanction of his name, give the appearance of truth to the unfounded assertions of party, is matter of just regret. Foreigners, (and among these I include the English, who, with regard to *correct* knowledge of Ireland, are as foreign to us as any other nation of Europe), should consider well, before they expose themselves, by unexamined statements respecting this country, to the censure or ridicule of a people so tremblingly alive to the honor of their native land, as the Irish: and amongst whom knowledge is increasing, far beyond any example of ancient or modern times.

The idol of guilt —

Crom crù, the arch-deity of our pagan ancestors, whose rude altars may to the present day, be met with in wild and sequestered situations.*

1 THE ROMAN VISION.

The Roman Vision, *Ṽn Ṽioṣáidhe Ṽománach*, Sprite or Apparition, one of the most popular of our *modern* historical poems, was written in 1650, but by whom does not appear. The author supposes himself at Rome, *Ḅm ḁm-chnoc Clephach*, where the vision appears to him, over the graves of two exiled descendants of the Gael. These were, the famous *Hugh O’Niall, Earl of Tyrone*, the Irish Hannibal, whose signal successes against the forces of Queen Elizabeth, in Ireland, embittered the latter years of that princess; and *Rory O’Donnell* (brother of the celebrated *Hugh Ruadh*,) the first Earl of Tyrconnell.† After bewailing the unhappy state of the Irish,

* This horrid idol and its abominable worship are described in the *Din Seanchas*, quoted by Doctor O’Conor in his Catalogue of the Irish MSS. in Stowe library, to which invaluable work, and the general histories of Ireland, I am constrained to refer the reader, for particulars concerning this, and the several other ancient personages and places, mentioned throughout this poem. It is to be observed that the translation of the last Irish stanza, on p. 292, is first on p. 295; the third and fourth, p. 294, are first and second, p. 297; and so, two English stanzas in advance, to p. 305.

† The great possessions of these devoted Irish princes proved the cause of their ruin. After the successful issue of the plot—contriving Cecil’s gunpowder adventure in England, he turned his inventive thoughts towards this country, where every English minister may, at all times, be sure of finding ready instruments to carry any plan into execution. A plot to implicate the great northern chieftains in treasonable projects, was soon set on foot, and finally proved successful. This conspiracy is thus related by a learned English divine, Doctor Anderson, in his “*Royal Genealogies*,” printed in London, 1736. “Artful

the bard describes the English monarchs, from Henry VIII. to Charles I. the progress of the civil war of 1641, and the great Irish leaders of that time. He dwells at considerable length on the character and exploits of the distinguished Irish general *Owen Roe O'Niall*, and the patriotic bishop *Mac Mahon*, of Clogher, who exchanged the crozier for the sword, and succeeded Owen Roe in the command of the Ulster forces. After again lamenting the downfall of the nation, which was hastened by the dissensions of some of his degenerate countrymen, the bard enumerates the chiefs of the ancient families, in whose union he placed his only hope for the salvation of the country. This spirited and patriotic effusion abounds with poetical beauties, and may be justly ranked amongst the best productions of the modern muse of Ireland.*

The avowed object of the bard was to stimulate his countrymen against the parliamentary forces, whose war-cry was, Destruction without mercy to Irish papists.—*See p. 152, ante.* In order thoroughly to understand the poem, the reader should keep in view the political state and divisions of the Irish, at

Cecil employed one St. Lawrence to entrap the earls of Tyrone and Tyrconnel, the lord of Delvin, and other Irish chiefs into a sham plot, which had no evidence but his. But those chiefs being basely informed that witnesses were to be hired against them, foolishly fled from Dublin, and so taking guilt upon them, they were declared rebels, and six entire counties in Ulster were at once forfeited to the crown, which was what their enemies wanted." Tyrone fled privately into Normandy in 1607, thence to Flanders, and then to Rome; where he lived on the Pope's allowance, became blind and died 20th July, 1610. Tyrconnell fled at the same time, and died at Rome on 28th July 1608. Several original documents are preserved in the State Paper Office, London, connected with the above plot, including the correspondence of the weak and unprincipled St. Lawrence, which developes a scene of human turpitude seldom paralleled.

* The poet Cowley's "Discourse, by way of Vision," concerning the government of Oliver Cromwell, will convey to the English reader an idea of the poetic machinery adopted by the Irish bards in many of their effusions, and of which the present poem affords an example.

the period it was written. For upwards of four centuries after the invasion, the people of Ireland was divided into *English* and *Irish*. From the Reformation the distinctions of *Catholic* and *Protestant*, superadded all the bitterness of sectarian zeal and persecution to the former feelings of national animosity. Whatever progress the Reformation made in Ireland, was amongst the descendants of the English. The great body of the people retained the ancient faith, but the old distinctions of *Anglo-Irish* and *Milesian-Irish* still continued amongst the catholics. During the civil war of 1641, the latter, with Owen Roe O’Niall, and other Irish leaders, espoused the cause of the Nuncio *Rinucini*, while the former, or Anglo-Irish catholics, adhered to his opponents. This fatal division facilitated the progress of Cromwell’s arms, which ended in the subjugation of the entire. To the Milesian catholics belonged the author of our poem, in which the views and feelings of his party are fully described. Most of the leading facts which he mentions will be found detailed in Carte’s Life of Lord Ormonde.

“ *The apostate Henry spurns his spotless queen
For Anna’s fresher beauties.*”

p. 313, l. 12.

Anne Boleyn, Henry the Eighth’s “Night Crowe,” was an object of peculiar abhorrence to the Irish. Our bard calls her Henry’s daughter.

“ *Can we forget Elizabeth?—Oh never.*”

p. 313, l. 18.

This queen was as much execrated by her Irish, as she was idolized by her English subjects. It must be admitted, that both had good reasons for their opposite feelings towards her.

“ *Eogan the red!—to freedom’s strife he flies.*”

p. 317, l. 23.

The character of Owen Roe O’Niall for patriotism and

bravery, is so well known to every reader of Irish history, that it would be unnecessary to mention him here, except to correct a strange mistake of the late Doctor O'Connor, injurious to the memory of that distinguished hero, and incorruptable patriot. The Doctor, in his valuable Catalogue of the MSS. in the Stowe Library, vol. i. p. 272, has given the following letter from Charles II. to the Lord Lieutenant of Ireland.—

“Whereas we have seen a paper sent from you, our Lieutenant of Ireland, intituled, Doubts arising upon some particulars claymed by his R. Highnesse the Duke of York's Agents, &c.—The first particular is claimed as a debt due from the pretended Parliament to *Owen Row, regicide*, and by him assigned to Edmund Ludlow, and by severall orders of the said Parliament in 1653, and of the pretended Councell in Ireland in 1658, the same was to be satisfied in Ireland; and part thereof having been accordingly satisfied by the late powers, is granted to and enjoyed by his Royal Highnesse, by vertue of the clause, page 111, of the Act of Settlement, &c. the remaining part of the £5065, which was never satisfied, is now claymed by his Royal Highnesse his Agents, upon the clause, page 44, of the Act of Explanation. But in regard that the said £5065, doth not appeare to be either an adventure, or an arrear for service in Ireland, or money lent for provisions for the army of Ireland; but either some *reward*, or other debt due to the said *Owen Row*, from the said pretended parliament,” &c.—“From this interesting original document,” says Doctor O'Connor, “it appears that the Regicide Parliament granted to *Owen Roe O'Neal*, a pension of £5065. 17s. 6d. a fact hitherto unknown in our history, *from which it is evident* that he privately confederated with Cromwell, and that Ireland was conquered by her own hands, by Owen Roe in the North, and by Lord Orrery in the South.”—Again,—“No writer has hitherto asserted or discovered the fact, that Owen Roe's delays in signing the treaty with Ormond, were owing, not to the causes assigned by Carte, but to his receiving a bribe from

Cromwell.”—Finally, in the preface, page iv. of the work alluded to, the Doctor repeats the charge thus: “Who would have supposed, for instance, that Owen Roe O’Nial, would have accepted a bribe of £5662. 17s. 6d. from Cromwell? that he, who was the favorite patriot general of Ireland, should have been, at one and the same time, in the pay of the Pope, and of the Rump Parliament of England? Thus far Doctor O’Conor.

Now, to all this the answer is easy, viz. that *Owen Row*, “the regicide,” named in the King’s letter, was a different person altogether from *Owen Roe O’Niall*, “the favorite patriot general of Ireland.” Owen Row was an Englishman, and was well called a regicide, for he was one of the commissioners of the high court of justice who tried Charles I. was present at the king’s tryal, and signed the death-warrant for his execution,* at the very time that Owen Roe O’Niall was in arms against that king’s enemies in Ireland. How the learned author could have fallen into such a mistake, and that in a work which throughout displays such deep research and critical acumen, is to me wholly unaccountable.—

Verùm ubi plura nitent ——— non ego paucis
Offendar maculis, quas aut incuria fudit,
Aut humana parum cavit natura.

The explanation was, however, considered necessary, in order to remove a grievous imputation, inconsiderately cast on

* See the proceedings on the king’s trial, where this person’s surname is written *Roe*, and he signs it so to the death-warrant. In the Irish privy council books during Cromwell’s government, and in the records of the Act of Settlement, I find it written indiscriminately *Row* and *Roe*. Doctor Lingard, in a note, cautions his readers against confounding “Owen Roe O’Nial with another of the same name, one of the regicides.” But they were not of the same name. Doctor O’Conor was the first who dignified the English revolutionist with the name of O’Nial.

the memory of one of the purest and bravest Irishmen that ever existed.



Ἰὼνι δο θιά γά εἰύχε νά h-οιβε-γι.

FINIS.

ERRATA, VOL. I.

Page 113, line 16, for *O'Reilly*, read O'DONNELL.—same page and line, for *accidently*, read ACCIDENTALLY.—page 114, lines 8 and 16, for *O'Reilly*, read O'DONNELL.—page 151, line 2, for *prevades*, read PERVADES.—page 168, line 27, for *M*1, read *¶*1.—page 271, line 10, for *drop*, read DROOP.—page 326, line 5, for *Costello*, read CASSIDY.—page 343, line 4, for *ωολιαν*, read *πολιαν*.—page 352, line 22, for *find*, read FINDING.

Note.—INTROD. p. IX.—Major invariably calls the Highlanders, “Scoti Sylvestres;” and describes the bard who appeared at the coronation of Alex. III. as “Quidam Scotus montanus, quem Sylvestrem vocant.”

ERRATA, VOL. II.

Page 15, line 5, read “FREE *from all controul*.”—page 105, line 2, for *these*, read MERE.—page 117, line 3, read This poem presents an awful picture.—page 202, 203, line 1, for *Mac Liag*, read MAC GIOLLA CAOIMH.—page 320, line 5, dele *δο ρηρόν*.—page 335, line 2, for *storm*, read STRONG.—page 348, line 4, for *scattered*, read OLD.

Mis d

